

# AMERICAN SPEECH

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## CONTRIBUTORS' COLUMN FOR OCTOBER, 1946

¶ Three of the contributors to this issue, ARTHUR MINTON, JAMES B. McMILLAN, and DWIGHT L. BOLINGER, are well known to our readers and require no introduction. ¶ FREDERICK BRACHER, the author of "Ouaron" and Oregon, is Assistant Professor of English in Pomona College and the Claremont Graduate School. ¶ VIRGINIA PARK MATTHIAS, after teaching for several years at Mount Holyoke College, is now Assistant Professor of English at Berea College in Kentucky. She has spent two summers as a volunteer worker at Pine Mountain School, where she collected the material for her article. ¶ FRED HAMANN has been an eager collector of occupational slang for many years. The material presented in his article 'Stillers' Argot' was assembled while he was editor of publications for the American Distilling Company, Pekin, Illinois. For the past two years he has been with the public relations department of the Boeing Aircraft Company in Seattle. He is the author of *Air Words*, published last spring. ¶ MOORE BERGER is the author of 'Army Language,' which appeared in *American Speech* for December, 1945. At present he is doing graduate work in sociology at Columbia.

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# AMERICAN SPEECH

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## ALL THE PERFUMES OF AMERICA

ARTHUR MINTON

*Greenlawn, New York*

A DRAWING in *The New Yorker* of July 25, 1945 showed an artist presenting to a judicial-faced board of directors an advertisement for a perfume called *Lust*. The illustrator had made his point with a picture of a naked young woman in a convincing posture. This satire might be taken as the culmination of a period of perfume advertising that has gone to extraordinary lengths in erotic suggestion.<sup>1</sup>

Perfume names reflect mainly the erotic and euphorial powers of perfumes, distinctions between these being blurred. A large number of names directly promise erotic results.

|                          |                             |                                        |
|--------------------------|-----------------------------|----------------------------------------|
| <i>Love</i>              | <i>Love Me Dear</i>         | <i>Night of Love</i>                   |
| <i>True Love</i>         | <i>Forbidden Love</i>       | <i>Lovejoy</i>                         |
| <i>Garden of Love</i>    | <i>Gypsy Love</i>           | <i>Love's Secret</i>                   |
| <i>Perfume of Love</i>   | <i>Happy Lovers</i>         | <i>Love Appeal</i>                     |
| <i>Kiss-O-Love</i>       | <i>Flower of Love</i>       | <i>Lov-Lor</i>                         |
| <i>Love Potion</i>       | <i>First Love</i>           | <i>Love Charm</i>                      |
| <i>'My Love'</i>         | <i>Lady Love</i>            | ( <i>Love Charm Co.</i> ) <sup>2</sup> |
| <i>Hindu Mystic Love</i> | <i>Love Affair</i>          | <i>Love Potion</i>                     |
| <i>Love Kiss</i>         | <i>Lavender Love Letter</i> | <i>Lov' Me</i> (2)                     |
| <i>Love in Venice</i>    | <i>Love's Dream</i>         | <i>Lov-Kis</i> (3)                     |
| <i>Night of Love</i>     | <i>Love's Charm</i>         | <i>Amami</i>                           |
| <i>Love Petals</i>       | <i>Lover's Form</i>         | <i>Affection</i>                       |

1. Cf. other drawings in *The New Yorker* on this theme: March 10, 1945 (the feminine customer at the perfume counter asks, 'Do you have anything to slow 'em down?'); March 26, 1945 (p. 32); Dec. 24, 1945 (p. 76); Jan. 5, 1946 (p. 54).

2. In this paper whenever the name or address of the proprietary company seems to be of interest it is put in parentheses after the perfume name. A year date so placed indicates the time for which first use of the name is claimed or the date at which the name was registered. A number of one or two digits shows the number of times the name is listed in *Trade-Marks for Perfumes* [etc.], cited below. Chief sources of these names are *Trade-Marks for Perfumes, Toilet Preparations and Soaps* (New York, 1936), 845 pp.; *Supplement No. 1, Id.* (New York, 1940), 132 pp.; and *The T.R. [Toilet Requisites] Register of Perfumes, Cosmetics and Toilet Articles* (New York, various dates). In this paper the word *perfume* is applied to any substance of which the chief function is to furnish a sweet smell; distinctions are not made among 'perfume' (in the trade sense of the most concentrated form of scented liquid), toilet water, dry perfume, etc. It is also to be noted that some of the names here cited for perfume are in addition applied to each of a group of cosmetics—lipstick, rouge, eyebrow pencil, skin creams, etc.

By a stroke of providence one manufacturer is named Winifred V. Loveland. Hence a perfume can be called *Wina Love*.

By dint of long service in song and story and on the burlesque stage, the word *amour* is almost English and carries the extra spin that a normal woman receives from the French language. Hence:

|                                   |                               |                            |
|-----------------------------------|-------------------------------|----------------------------|
| <i>Fleur d'Amour</i> <sup>3</sup> | <i>L'Amour dans le Coeur</i>  | <i>Dieu d'Amour</i>        |
| <i>Ocean d'Amour</i>              | <i>Espoir d'Amour</i>         | <i>L'Amour d'Elizabeth</i> |
| <i>Rose d'Amour</i>               | <i>Appel d'Amour</i>          | <i>Ideal d'Amour</i>       |
| <i>Parfait Amour</i>              | <i>Le Soir d'Amour</i>        | <i>L'Amour en Cage</i>     |
| <i>Ondes d'Amour</i>              | <i>Mon Amour</i>              | <i>Etoile d'Amour</i>      |
| <i>L'Amour Toujours</i>           | <i>Bijou d'Amour</i>          | <i>Violette des Amours</i> |
| <i>L'Amour Est Roi</i>            | <i>Larmes d'Amour</i>         | <i>Reveil d'Amour</i>      |
| <i>Bouquet des Amours</i>         | <i>Blocki Esprit d'Amour</i>  | <i>Gage d'Amour</i>        |
| <i>En Amour</i>                   | <i>Aube d'Amour</i>           | <i>Mille Amours</i>        |
| <i>Parlez Moi d'Amour</i>         | <i>Soupirs d'Amour</i>        | <i>Larmes d'Amour</i>      |
| <i>Reve d'Amour</i>               | <i>Nuit d'Amour</i>           | <i>Amourette</i>           |
| <i>Amour des Fleurs</i>           | <i>Philtre d'Armour (sic)</i> | <i>L'Embrase d'Amour</i>   |
| <i>Seul Amour</i>                 | (Chicago, 1937)               | <i>Amour Amour</i>         |
| <i>Baiser d'Amour</i>             |                               |                            |

Educators need not be surprised or elated by the free use of French in these names. If the French is not the substantial equivalent of an English expression, a translation is furnished. Some of the results of this latter-day penetration of English by French are noticed below. It is a subject that deserves closer study than can be given in this paper.

The rationale of the use of French has been thus stated:

Another fact which favored the use of all-French copy was that ideas could be expressed more naively in French than in English and many of the copy appeals which it formerly would have liked to use, it could not because they lost their point through translations.<sup>4</sup>

What 'naive' means to a writer of the foregoing may be judged from perfume names in both English and French, e.g.:

|                                           |                     |                        |
|-------------------------------------------|---------------------|------------------------|
| <i>La Lay</i>                             | <i>Triple Lure</i>  | <i>Sinless Passion</i> |
| <i>Lay-Rité</i>                           | <i>Come Hither</i>  | <i>Mon Boudoir</i>     |
| (Lay-Rité Laboratory,<br>St. Louis, 1922) | <i>Infatuation</i>  | <i>Dear O'Dreams</i>   |
|                                           | <i>Irresistible</i> | <i>Dearest</i>         |

3. When a perfume name in French is cited from one of the trade lists (footnote 2), the name is here reproduced in the form given in the list. The inconsistencies of the lists will be apparent. Accent marks are usually omitted there, but occasionally pop up without known reason; e.g., in *Trade-Marks for Perfumes*, the form *Desirée* stands next to *Desiree*, *Echappée* and *Éclat* next to *Eclat*, etc. (In *Trade-names for Perfumes*, in *Id.*, *Supplement No. 1*, and in later volumes of the *T.R. Register* the listed names are printed entirely in capitals.) Nor is it clear that the lists are reproducing the forms used in trade practice; e.g., *Moment Suprême* has the accent in advertising but not in the lists.

4. 'Increase in Foreign Travel Makes All-French Advertising Possible,' *Printer's Ink*, 148: 33 (Sept. 12, 1929). This article deals with an advertising campaign for Lenthéric perfumes.

|                                     |                                               |                                 |
|-------------------------------------|-----------------------------------------------|---------------------------------|
| <i>Eros</i>                         | <i>Three of Hearts</i>                        | <i>A Ravir</i>                  |
| <i>Billet Doux</i>                  | <i>Hold Your Man</i>                          | <i>Lure</i>                     |
| <i>Venus</i>                        | (Chicago, 1939)                               | <i>Lura</i>                     |
| <i>Cupid's Breath</i>               | <i>Tendresse</i>                              | <i>Lureon</i>                   |
| <i>Cupid's Kiss</i>                 | <i>Je Pense a Vous</i>                        | <i>Lura-Kiss</i>                |
| <i>Cupid's Dream</i>                | <i>Qui M'Aime</i>                             | <i>Holly Lure</i>               |
| <i>Sex Appeal</i> (Paris, 1930)     | <i>Heure Passionante</i> (sic)                | <i>Sheik Lure</i>               |
| <i>Flirt</i>                        | <i>Passionement</i> (sic)                     | <i>Hindulure</i>                |
| <i>Flirtation</i>                   | <i>Kis-Again</i>                              | <i>Lure of Night</i>            |
| <i>Tease</i>                        | <i>Udearie</i>                                | <i>Geisha</i> (6)               |
| <i>Tantalizer</i> (St. Louis, 1927) | <i>Ador-me</i>                                | <i>Heartbeat</i>                |
| <i>Désir du Coeur</i>               | <i>Adoration</i>                              | <i>De Tout Mon Coeur</i>        |
| <i>De Sir de Toi</i> (sic)          | <i>Adoree</i>                                 | <i>Sans Adieu</i>               |
| <i>Desirée</i>                      | <i>Affinite</i>                               | <i>Jealousy</i>                 |
| <i>Desirez Moi</i>                  | <i>Tweetie Dear</i>                           | <i>Parlez-Lui de Moi</i>        |
| <i>Get Dated</i>                    | <i>Tru Test</i>                               | <i>Beau-Knot</i>                |
| <i>Gypsy Lure</i>                   | <i>Tryst</i>                                  | <i>Evening Tryst</i>            |
| <i>Décolleté</i>                    | <i>Pasion</i> (sic)                           | <i>L'Heure Romantique</i>       |
| <i>La Tentatrice</i>                | <i>Adieu Sagesse</i>                          | <i>Eve's Way</i>                |
| <i>Temptation</i>                   | <i>Celle Que Mon Coeur</i>                    | <i>La Pomme d'Eve</i>           |
| <i>Tentation</i>                    | <i>Aime</i>                                   | <i>Vers Toi</i>                 |
| <i>Vampire</i>                      | <i>Des Courtisanes</i>                        | <i>Till We Meet Again</i>       |
| <i>Enticement</i>                   | (Les Parfums des Courtisanes, New York, 1923) | <i>Thee Alone</i>               |
| <i>Venez Avec Moi</i>               | <i>Forever After</i>                          | (Sunland, California)           |
| <i>Venez Tout Pres</i>              | <i>Mine Alone</i>                             | <i>La Caresse</i>               |
| <i>Liaison</i>                      | <i>Courtship</i>                              | <i>Caressant</i>                |
| <i>Darling</i>                      | <i>The Bethrothal</i>                         | <i>Caressee</i>                 |
| <i>Soul Kiss</i>                    | <i>Bridal Hour</i>                            | <i>Vous et Moi</i>              |
| <i>Dream Kiss</i>                   | <i>Bridal Night</i>                           | <i>You and I</i>                |
| <i>Dear Kiss</i>                    | <i>Bridal Veil</i>                            | <i>Le Fruit Defendu</i>         |
| <i>Divine Kiss</i>                  | <i>Bridal Lily</i>                            | <i>Enticement</i>               |
| <i>Delight Kiss</i>                 | <i>Cherish</i>                                | <i>Les Fleurs Rendezvous</i>    |
| <i>Stolen Kiss</i>                  | <i>Le Jour d'Hymen</i>                        | <i>Ardeur</i>                   |
| <i>Kiss-O-Love</i>                  | <i>Honey Moon</i>                             | <i>Ardent</i>                   |
| <i>Kiss and Tell</i>                | <i>Oriental Lure</i>                          | <i>Aphrodisia</i>               |
| <i>Swyt-Kisse</i>                   | <i>Follow Me</i>                              | <i>Fleur de Passion</i>         |
| <i>Le Premier Baiser</i>            | <i>Suivez-Moi Jeune Homme</i>                 | <i>Sensual</i>                  |
| <i>Baiser Supreme</i>               | (Paris, 1923)                                 | <i>Volupté</i>                  |
| <i>L'Aimant</i>                     | <i>Risqué</i>                                 | <i>Blis</i> (Los Angeles, 1932) |
| <i>Tous Deux</i>                    | <i>Séduction</i>                              | <i>Venez Encore</i>             |
| <i>Come Close</i>                   |                                               | <i>It</i>                       |

Possibly in this last group belongs *Vega*, once known to newspaper readers as the name of the star toward which the solar system is rushing at twelve miles a second. Another strong specimen is *Kissiah*, wherein *kiss* may be in conjunction with *messiah*.

Besides terms of directly sexual signification a large number of names which might be construed otherwise in other contexts, are given an erotic turn by the context of perfume merchandising; for example, the profliferous spawn of *night*:

|                                |                           |                          |
|--------------------------------|---------------------------|--------------------------|
| <i>Night in Hongkong</i>       | <i>Tropical Night</i>     | <i>Nuit de Noces</i>     |
| <i>Night in Shanghai</i>       | <i>Singapore Nights</i>   | <i>Nuit d'Avion</i>      |
| <i>Forbidden Night</i>         | <i>Night Breeze</i>       | <i>Nuit de Noel</i>      |
| <i>Night of Delight</i>        | <i>Night of Romance</i>   | <i>Night Myst</i>        |
| <i>Nuit d'Extase</i>           | <i>June Night</i>         | <i>Night Shade</i>       |
| <i>Mistress of the Night</i>   | <i>Night in Spain</i>     | <i>Night of Stars</i>    |
| <i>Night Life</i>              | <i>India Night</i>        | <i>Deep Night</i>        |
| <i>Nuit d'Egypte</i>           | <i>Indian Night</i>       | <i>Femme de Nuit</i>     |
| <i>Nuit Espagnole</i>          | <i>Nightingale</i>        | <i>Jasmin de Nuit</i>    |
| <i>Tonight</i>                 | <i>Southern Nights</i>    | <i>The First Nighter</i> |
| <i>Hollywood Nights</i>        | (Mme. Ise'bell's Toilet   | <i>Opening Night</i>     |
| <i>Cloak of Night</i>          | <i>Manufacturing Com-</i> | <i>Midnight Rose</i>     |
| <i>Midsummer Night</i>         | <i>pany)</i>              | <i>Midnight Frolic</i>   |
| <i>Cette Nuit ou Jamais</i>    | <i>Nuit de Montmartre</i> | <i>Soleil de Minuit</i>  |
| <i>La Nuit Tombe</i>           | <i>Venetian Night</i>     | <i>Apres Minuit</i>      |
| <i>Narcisse la Nuit</i>        | <i>Midnight in Harlem</i> | <i>Nuit Divine</i>       |
| <i>Noche de Invierno</i>       | <i>Dans la Nuit (2)</i>   | <i>Nuit d'Ivresse</i>    |
| (San Francisco)                | <i>Viennese Nights</i>    | <i>Nuit Enchantee</i>    |
| <i>Nuit d'Ete</i>              | <i>L'Ardente Nuit</i>     | <i>Nuit Profonde</i>     |
| <i>Vol de Nuit</i>             | <i>The Night Before</i>   | <i>Nuit Romantique</i>   |
| <i>Le Chevalier de la Nuit</i> | <i>Desert Night</i>       | <i>Nuit Folle</i>        |
| <i>Fleur de Nuit</i>           |                           |                          |

Some impatient perfumers move the magic hours forward to the evening:

|                          |                         |                          |
|--------------------------|-------------------------|--------------------------|
| <i>Evening in Venice</i> | <i>Evening in Paris</i> | <i>Eclair du Soir</i>    |
| <i>Le Beau Soir</i>      | <i>Evening Kiss</i>     | <i>Soir Hindou</i>       |
| <i>Joli Soir</i>         | <i>Evening Shadow</i>   | <i>Ce Soir ou Jamais</i> |
| <i>Un Soir de Ma Vie</i> | <i>Twilight (3)</i>     | <i>Evening Star</i>      |
| <i>Le Soir d'Amour</i>   |                         |                          |

*After Dark*, *Lady in the Dark*, *Demi-Jour*, *Moonlight and Roses*, *Moonlight on the Ganges*, and *Sur la Terre Endormie* show lines taken by other night thinkers.

We cannot suppose that military secrets are alluded to in

|                           |                             |                              |
|---------------------------|-----------------------------|------------------------------|
| <i>Le Secret de Marie</i> | <i>Le Secret de Roby</i>    | <i>Secret du Diabolo</i>     |
| <i>Le Secret Discret</i>  | <i>Le Secret de Suzanne</i> | <i>Cupid's Secret</i>        |
| <i>Le Secret</i>          | <i>Stolen Secrets</i>       | <i>Le Secret de la Perle</i> |
| <i>Secrets</i>            | <i>Boudoir Secrets</i>      | <i>Le Secret des Dieux</i>   |
| <i>Secret of Bagdad</i>   | <i>Sealed Secrets</i>       | <i>Secret of Venus</i>       |
| <i>Her Secret</i>         |                             |                              |

The higger-mugger tale is continued in *Taboo*, *Tabu*, and *Whisper*, Less reticent is *Candide Effluve*.

In contrast are names for which *Abandon* sets the keynote:

|                               |                       |                        |
|-------------------------------|-----------------------|------------------------|
| <i>L'Extase des Fleurs</i>    | <i>Wild Cat</i>       | <i>Russian Madness</i> |
| <i>Gardenia Sauvage</i>       | <i>Jungle</i>         | <i>Jazz</i>            |
| <i>Tigress</i>                | <i>Affolant</i>       | <i>Nymfaun</i>         |
| <i>The Untamed Perfume</i>    | <i>Three Passions</i> | <i>Dissipation</i>     |
| <i>Black Panther, The Un-</i> | <i>Whoopie (1929)</i> | (Chicago, 1936)        |
| <i>tamed Fragrance</i>        | <i>Riot</i>           | <i>Frenzy</i>          |

|                   |                     |                               |
|-------------------|---------------------|-------------------------------|
| <i>Tiger Lily</i> | <i>Intoxication</i> | <i>Les Ultimes Frivolites</i> |
| <i>Tigre d'Or</i> | <i>Mad (3)</i>      | <i>Can Can</i>                |
| <i>Deviltry</i>   | <i>Crescendo</i>    | <i>Bacchantes</i>             |
| <i>Abime</i>      | <i>Orgia</i>        |                               |

Gnomic, except for the context, might be

|                                                       |                                                           |                                               |
|-------------------------------------------------------|-----------------------------------------------------------|-----------------------------------------------|
| <i>Vouloir C'Est Pouvoir</i>                          | <i>Climax</i>                                             | <i>Heure d'Extase</i>                         |
| <i>Les Heures Choies</i>                              | <i>Moment Supreme</i>                                     | <i>L'Heure Exquise</i>                        |
| <i>Shore's Caprice</i>                                | <i>Invitation</i>                                         | <i>Precious Moments</i>                       |
| <i>Premier Desir</i>                                  | <i>Inviting</i>                                           | <i>Sweet Moments</i>                          |
| <i>Desire No. 1</i>                                   | <i>Possession</i>                                         | <i>Sweet Escape</i>                           |
| <i>Escapade</i>                                       | <i>Pledge</i>                                             | <i>My Folly</i>                               |
| <i>Stolen Sweets (1894)</i>                           | <i>Bolt</i>                                               | <i>Maitresse</i>                              |
| <i>Imprudence</i>                                     | <i>Heartbeat</i>                                          | <i>Son Desir</i>                              |
| <i>Petite Folie</i>                                   | <i>Spellbound</i>                                         | <i>Son Envie</i>                              |
| <i>Exciting (Antoine de<br/>Paris, Hoboken, N.J.)</i> | <i>L'Affaire</i>                                          | <i>Son Heure</i>                              |
| <i>Eveil</i>                                          | <i>Fling</i>                                              | <i>Quel Delice</i>                            |
| <i>Surrender</i>                                      | <i>Provocative</i>                                        | <i>White Shoulders</i>                        |
| <i>Pour Troubler</i>                                  | <i>Mischief (Duchess of<br/>Paris, Inc., New York)</i>    | <i>Silence d'Or</i>                           |
| <i>Expectation</i>                                    | <i>Dites-Moi Oui</i>                                      | <i>Mon Caprice</i>                            |
| <i>Challenge</i>                                      | <i>Yes (New York, 1937)</i>                               | <i>Qui Dit Tout</i>                           |
| <i>Anticipation</i>                                   | <i>Yes, Yes</i>                                           | <i>Height of Delight<br/>(Memphis, Tenn.)</i> |
| <i>Prelude</i>                                        | <i>Le Premier Oui</i>                                     | <i>Perhaps</i>                                |
| <i>Shining Hour</i>                                   | <i>(Larchmont, N.Y.)</i>                                  | <i>Shocking</i>                               |
| <i>Sophisticate</i>                                   | <i>Sleeping</i>                                           | <i>My Alibi</i>                               |
| <i>Oo-La-La!</i>                                      | <i>Heure Intime</i>                                       | <i>Garden of Eden</i>                         |
| <i>Scandal</i>                                        | <i>Virgin (St. Louis, 1897;<br/>Salt Lake City, 1931)</i> | <i>Danger</i>                                 |
| <i>Vibrations</i>                                     | <i>Crescendo</i>                                          | <i>Indiscrete</i>                             |
| <i>Chose Promise</i>                                  | <i>Le Vertige</i>                                         | <i>Storm Warning</i>                          |
| <i>Chaleur</i>                                        | <i>Apogee</i>                                             | <i>Surrender</i>                              |
| <i>Qui Sait?</i>                                      | <i>'Coup de Foudre'</i>                                   | <i>Faisons un Reve</i>                        |
| <i>Qui Inspire</i>                                    | <i>Torso</i>                                              | <i>L'Art de Plaire</i>                        |
| <i>Tout de Suite</i>                                  | <i>Trix</i>                                               | <i>Parlez-Lui De Moi</i>                      |
| <i>Reveillon</i>                                      | <i>Un Pieu</i>                                            | <i>Body-Wine</i>                              |
| <i>New Experience</i>                                 | <i>Audacieux</i>                                          | <i>Emotion</i>                                |
| <i>Risque Tout</i>                                    | <i>Spice o' Life</i>                                      | <i>Predilection</i>                           |
| <i>Oui ou Non</i>                                     |                                                           | <i>Pagan</i>                                  |

It is not unexpected that the feelings generated by perfume should be sometimes persuasive of ultramundane being. One group of names refers to this vasty department of existence, borrowing the terminology of philosophy and theology:

|                        |                              |                          |
|------------------------|------------------------------|--------------------------|
| <i>L'Infini</i>        | <i>Paradis</i>               | <i>Mea Culpa</i>         |
| <i>Sublime</i>         | <i>De Paradis</i>            | <i>Saint</i>             |
| <i>L'Esprit Halo</i>   | <i>L'au Dela</i>             | <i>Sinner</i>            |
| <i>Miracle</i>         | <i>Soul Kiss</i>             | <i>Saint's Release</i>   |
| <i>L'Inconnu</i>       | <i>Sin</i>                   | <i>Chute d'un Ange</i>   |
| <i>Blue Heaven</i>     | <i>(Atlantic City, 1923)</i> | <i>Hell-bent</i>         |
| <i>Stolen Heaven</i>   | <i>Sinful Soul</i>           | <i>Paradise Eve</i>      |
| <i>Un Coin de Ciel</i> | <i>My Sin</i>                | <i>Flores de Paraiso</i> |

|                                |                         |                     |
|--------------------------------|-------------------------|---------------------|
| <i>Fleur Divine</i>            | <i>Devotion</i>         | <i>Prophetic</i>    |
| <i>Les Fleurs Divines</i>      | <i>Revelation</i>       | <i>Little Devil</i> |
| <i>Chérubins</i> (Omaha, 1930) | <i>La Fleur Celeste</i> | <i>L'Ame Perdue</i> |
| <i>Soul Lure</i>               | <i>Inspiration</i>      | <i>Profond</i>      |
| <i>Soul of Roses</i>           | <i>Priere</i>           | <i>Evolution</i>    |
| <i>Soul of the Violet</i>      | <i>Mon Ame</i>          | <i>Eterno</i>       |
| <i>Flower Prayers</i>          | <i>Leurs Ames</i>       | <i>Ave Maria</i>    |
| <i>Fleur d'Ame</i>             | <i>L'Intuition</i>      |                     |

Another type sums up this version of the 'oceanic feeling' in the variations on *mystery* and *mystic*:

|                                                     |                                |                             |
|-----------------------------------------------------|--------------------------------|-----------------------------|
| <i>Mystery</i>                                      | <i>Mysteriose</i>              | <i>Mystic</i>               |
| <i>Mysterie</i>                                     | <i>Jardin du Mystere</i>       | <i>Mystic Night</i>         |
| <i>Mystere</i>                                      | <i>Mystere Oriental</i>        | <i>Mystic Charm of Love</i> |
| <i>Mysteria</i>                                     | <i>Mysterious</i>              | <i>Mystique</i>             |
| <i>Mysterieux</i> (Antoine de Paris, Hoboken, N.J.) | <i>Nuit de Mystere</i>         | <i>Hindu Mystic</i>         |
| <i>Mysterieuse</i>                                  | <i>Lilac Mysterieuse</i> (sic) | <i>Mysticum</i>             |
|                                                     | <i>Heures Mysterieuses</i>     | <i>Mistikum</i>             |

The practical application of supernal forces is reflected in the fifteen names listed for *magic* and its variations and in *Witchcraft*, *Witcherie*, *Witcheria*, *Sorciere*, *Spellbound*, *Bijou d'Enchant*, *Voodoo*, and *Perfumes of Numerology*.<sup>5</sup>

One class of names reminds us that some odors stimulate physiological functions other than the sexual—though perhaps not excluding the latter:

|                      |                               |                            |
|----------------------|-------------------------------|----------------------------|
| <i>Joy</i>           | <i>Holiday</i>                | <i>Les Jeux et les Ris</i> |
| <i>Much Joy</i>      | <i>'Happy Holiday'</i>        | <i>Jeux d'Orgue</i>        |
| <i>La Joie</i>       | <i>Dans le Soleil</i>         | <i>Sans Souci</i>          |
| <i>Vers la Joie</i>  | <i>Sea Breeze</i> (1902)      | <i>Recreation</i>          |
| <i>Joie de Vivre</i> | <i>Sea Spray</i>              | <i>Lilt</i>                |
| <i>Laughter</i>      | <i>Summertime a Fragrance</i> | <i>Brise Embaume</i>       |
| <i>Up</i>            | <i>Mai Joli</i>               | <i>Brise d'Arabie</i>      |
| <i>Fraicheur</i>     | <i>A May Morning</i>          | <i>Brise de Mai</i>        |
| <i>Spanking</i>      | <i>Premier Mai</i>            | <i>Brise d'Or</i>          |
| <i>Frolic</i>        | <i>Mai d'Or</i>               | <i>Brise d'Orient</i>      |
| <i>Aerien</i>        | <i>Zephyr</i>                 | <i>Brise des Indes</i>     |
| <i>Ebats</i>         | <i>Meadow Sweet</i>           | <i>Brise de Violettes</i>  |
| <i>Verve</i>         | <i>Merry-Go-Round</i>         |                            |

Examples in this last group make clear that the devices of literary 'ambiguity' operate in perfume names. *Breath of Spring* suggests the

5. The bothersomeness of such devices has long since been cognized in government. In 1770 a bill was introduced into Parliament providing: 'That all women of whatever rank, profession or degree, whether virgins, maids or widows, that shall from and after such Act, impose upon, seduce and betray into matrimony, any of his Majesty's subjects by the scents, paints, cosmetic washes, artificial teeth, false hair, Spanish wool [a wool impregnated with carmine to color the skin], iron stays, hoops, high-heeled shoes, and bolstered hips, shall incur the penalty of the law now in force against witchcraft and like misdemeanors, and that the marriage upon conviction shall be null and void.' Quoted by Charles John Samuel Thompson, *The Mystery and Lure of Perfume* (Philadelphia, 1927), pp. 151-152.

youthful charms of the lady wearing the perfume as well as those of the season. Besides meteorological pleasure, *Woodwind* connotes musical tone. (A respectable number of perfume names comes from musicology.) If a name may take several referential directions, the perfume context suffices to emphasize the one with the most sales appeal. Thus, *Sirocco* (3) presents its facet 'heat' rather than 'dustiness and oppressiveness.' *Brise d'Orient* is sure to become more oriental (pictures of exotic luxury and harems) than breezy. But the choice of *Mistral* may not signify anything more than ignorance.

Much of the material of perfume advertising is the bedraggled tag-ends of literary romanticism. The fascination of the exotic, then, looms large. That dear Paris is well worked over: *Tout Paris*, *Joyeux Paris*, *Un Peu de Paris*, *Femme de Paris*, *Prix de Paris*, *Visions of Paris*, *Paris Girl*, *Ze Breath of Paris*, and *Sarah of Paris* (Kansas City, 1913). The ordinary American's minute knowledge of that city warrants that even names like *Champs-Elysees*, *Bois de Boulogne*, *Gai Montmartre*, and *Rue Royale* will be appreciated. (Just what is signified by that *Sourire de France*?) Other places in *Europia* (sic) are saluted in *Valencia* (4), *Seville*, *Suspiro de Granada*, *Bouquet de Furstenberg*, and *Balkan Bouquet*, which last somehow suggests the Molotov cocktail, an improvised antitank grenade.

The word-painters proceed east by way of Africa, as in *Camelia du Maroc*, *Safari*, and *Shem El Nessim*, and in a bumper oeuvre for Egypt: *Egyptian Dawn*, *Egyptian Dream*, *Egyptian Beauty*, *Egyptian Treasure*, *Le Chypre du Nils*, *Ramses*, etc. The orient seems to inflame our poets considerably: *Un Peu d'Orient*, *Plaisir d'Orient*, *Pourpre d'Orient*, *Aromas of the Orient*, etc. But *One Oriental* (1847) carries a rather defensive tone. In *Jasmin d'Asie*, *India Bouquet*, and *Sweets of Araby*, the geographical scope becomes comparatively modest. Then the barren promontory of the working girl may be enriched by a variety of Chinese suggestions: *Shanghai*, *Le Temple Chinois*, *Tsingtao*, *Lucille de Chine*, *Kai Sang*, *Cha Ming*, *Ming Toy*, and *Chu-Chin-Chow* (1918; the name of a musical play); and of Japanese: *Mitsuiva* (Japan), *Cho-Cho-San*, *Mitsouko*, and *Kananga du Japon*. But in general oriental names are on the decline; preferred to hints of the exotic are details of the sexual psychosome.

A number of names are allusive—perhaps to popular music, as in *Sweet Georgia Brown* (1927), *Beautiful Doll*, and *After the Ball* (1894); or to novels, plays, movies, and operas, as in *Sheik* (1921), *Show Boat* (1929), *Broken Blossoms* (1919), *Gone with the Wind* (1937), *Zaza* (1900), *Fedora* (1884), and *Ninon* (1869); or to other literary sources, as in *Lait de Junon*, *Cytherea*, *Aphrodite*, *Leda*, *Artemis*, *Circe*, *Medéa*, *Styx*, *Cinderella*,

Oriana, Ligeia, Momus, and *Connais Tu le Pays?* or to historical figures and events, as in *Diane de Poitiers* (1901), *Marco Polo*, *Queen of Sheba*, *Oeillet Prince Noir*, *Borgia*, *August 4, 1914*, *Coronation* (1936), *Abdication* (1936), and *Invasion* (1943); or to artistic personalities, as in *Mary Garden*, *De Musset*, *Goyesca*, and *Parfum Mae West*; or to various other manifestations of the cultural life, as in *Black Bottom* (a jazz dance), *Bingo Fragrance*, *Mah Jongg* (four examples listed for this game), and *'They're Off!'* (at the race track). It is doubtful that most perfume buyers are aware of the exact significance of any but contemporaneous allusions.

Perfume names constitute a mass of suggestion on which individual fantasy may work. One of their functions, as with the official arts, is to extend experience by stirring the imagination. This view is especially urged on us by names which lead to the Olympus of *Société* (sic): *Parfumerie du Monde Elegant* (1853), *Tally Ho* (1868), *Le Prestige*, *Beau Monde*, *Haut Ton*, *The Perfume of Aristocrats* (1915), *Tiara*, *Salon*, *Lady Cartel*, and *Haddon Hall de Luxe*. Or 'glamor' (spelled *glamour* in fashion magazines) may be signaled by names of places and institutions: *Biarritz*, *Lido*, *Deauville*, *On Fifth Avenue*, *Plaza* (the New York square and hotel), *Parfum Ritz*, '21 W. 52' (the address of a well known restaurant in New York). To the yearning souls of the bush *Miss Manhattan*, *Broadway*, *Times Square*, *42 Street*, and *Bronx Park* are probably of the same class.

Echoes of social history come from some names of this group. Between *Smart Set* (1903) and *Celebrity* (Omaha, 1930), between *Chateau* (1926) and *Pent-house* (1935), the contrasts suggest much about changing social patterns in the twentieth century. *Rolls Royce* (1929), *Country Club*, *Le Debut* (1925), and *'Bridle Path'* bespeak the burgeoning days between stock-market crashes. *'High Hat'* (1932), *Swell*, and *Nifty* are outworn slang. *Tiffin* (1927), *Presentation*, and *Toodle-oo* (Paris, 1924) show that England too has its vogue among aspirers.

It is not inconceivable that future anthropologists may try to learn from perfume names what ideals of feminine personality were enthroned in our time. Indeed, this kind of interpretation is invited by the doggedly narcissistic tone of some names: *Personality*, *She*, *Mon Image*, *Egoïste*, *Toujours Moi*, *Me Voici*, *Je Suis Aimee*, *De Toi Je Chante*, *Pour Vous*, *C'Est Vous*, *Pour Toi*, and *Parfumez Vous*.

Proceeding on this basis we find that the feminine archetype is *Lush*, *Radiant*, *Chic*, *Precieuse*, *Wonderful*, *Marvelous*, *Devastating*, *Gorgeous*, *Startling*, and *Adorable*. She has *Loveliness*, *Glamour*, *Chichi*, *Esprit de Jeunesse*, *Desinvolture*, and a *Smile*. She is a *Fleur Vivant* (sic), otherwise known as a *Pretty Mama*, who just likes to *Smell Sweet*. Nevertheless she

is the *Femme Eternal* (sic) with *Three Passions* who has her moments of *Boutade*, *Incartade*, and *Caprice*. In this guise her motto is *Devinez*. (On the other hand, she has but *Une Idee*.) Carefree and Flippant, she is a *Lively Lady*, a *Flirt* with *Verve* and *Vivacité*. A typical *Gamine de Paris*, a *Mad Cap*, in her 'Gallivanting' she may turn to any *Gay Diversion*, even to *Mischief*, and so end up in a *Tailspin*, a *Lost Soul*.

Yet this many-sided creature is a stately thing too. She is a *Déesse* or at least a *Femme du Monde*, perhaps one of the *Ladies in Waiting* (1937) or even *Her Majesty* (1886). Certainly she has *Eminence* and *Noblesse* and cultivates an attitude *Majestueux* and *Nonchalant*. But this picture passes too, and we find her a *Gay Bandit* engaged *En Butinant*, a *Pretender* full of *Menace*, *Pretexte*, and *Subtilite*, not beyond any *Subterfuge* (3), even *Espionnage*, to attain her ends. She is allied with *Le Pirate* and *Mephisto*. Quite *Mysterieux*, isn't it?

Again the scene shifts, and she is discovered as a *Fleur Timide*, an *Ingenue* (2), a *Diana* (10) full of *Violet Simplicity* (1900). She is even *Homespun*, and four examples would have us believe she is a *Madonna*. Now she rises to the higher moral levels. Full of *Loyalty*, *Dedicace*, and *Courage*, she seeks *New Horizons*. She is *Invaria*, *Invicta*, and *Dominante*.

*Invaria*, indeed. She is just *Girly Girl* in *Black Lace* (or *White Lace*), *L'Infidele*, *Flambante Jeunesse*, *Miss Jezebel*, *Mlle. Delilah*, *La Vierge Folle*, a *Light of Love*—in short, *Brazen*. And what shall we say of *Wanton Miss* and *Shameless*? We can only wish for the admirable mind of a *Malinowski* to straighten us out.<sup>6</sup>

The present boom in men's 'toiletries' warrants a look at a few of the names with which they are blessed. Some of the names fall into categories noted for women's perfumes, for example 'high life': *Clubman*, *Esquire*, *Baron*, *Milord d'Orsay*, *Kings Men*. Britain, rather than France, seems mainly to represent personality ideals for American men who use cologne and shaving lotion. Hence: *Ascot After Shave Lotion*, *John Peel*, *Squire*, *Courtley*, *MacGregor Shaving Lotion*, *Thistle Plaid Cologne*, *Castle Eire Cologne*, *Seaforth!*, *House of Croydon After Shave Lotion*, *Canterbury House*.

In their apparently successful attempt to induce men to use cologne and lotions, merchandisers have emphasized terms used in virile, mostly expensive, sports: *Stick and Ball*, *Polo-Spur*, *Rod and Gun*, *Field and Stream After Shave*, *Sportsman Cologne*, *Surfspray Cologne*.

The following medley suggests other lines of thought:

---

6. A line of cosmetics is called *Strictly Dishonorable* (the name of a popular play); and a compact is named '*The Tramp*' (Providence, 1938). The latter is described as 'the compact that's been around and is going places.' Notable also is a much advertised *Estrogenic Hormone Cream*.

|                             |                                  |                                 |
|-----------------------------|----------------------------------|---------------------------------|
| <i>Elk's Favorite</i>       | <i>Ivar Men's Eau de</i>         | <i>Bergamot</i>                 |
| <i>Monsieur</i>             | <i>Cologne</i>                   | <i>Essence of Shaving</i>       |
| <i>Sir</i>                  | <i>'Old Europe Eau de</i>        | <i>Walnut After Shave for</i>   |
| <i>Ship Grand Turk</i>      | <i>Cologne'</i>                  | <i>Men</i>                      |
| <i>Cargo</i>                | <i>Buckskin After Shave for</i>  | <i>About Face After Shaving</i> |
| <i>Doeskin Cologne</i>      | <i>Men</i>                       | <i>Lotion</i>                   |
| <i>Hickory Cologne Plus</i> | <i>'At Ease' After Shave Lo-</i> | <i>A Man's Eau de Cologne</i>   |
| <i>Whipcord Cologne for</i> | <i>tion</i>                      | <i>Skipper</i>                  |
| <i>Men</i>                  | <i>Tars</i>                      | <i>Timber</i>                   |
| <i>White Shirt Cologne</i>  | <i>Pine Cologne '346'</i>        | <i>Of Thee I Sing After</i>     |
| <i>Tanbark</i>              | <i>For Men Only</i>              | <i>Shaving Lotion</i>           |
| <i>Tawn</i>                 | <i>Pericles</i>                  | <i>Touchwood Toilet Water</i>   |
| <i>Tang</i>                 | <i>Monogram</i>                  | <i>for Men</i>                  |
| <i>Snuff</i>                | <i>Royal Oak</i>                 |                                 |

Leaving men's toiletries we look now at the morphology (rather than the signification) of certain names. In this part of the study some names used for cosmetics exclusively are included with perfume names when the former are useful for illustration.

An obscure verbal field is constituted by names supposed to attract, not apparently by any denotative weight, but by sound and appearance. The function of this kind of word might be described as graphonic suggestion:

|                               |                                  |                         |
|-------------------------------|----------------------------------|-------------------------|
| <i>Kismaju</i> (Havana, 1934) | <i>Sosna</i>                     | <i>Ying Yang</i>        |
| <i>Lelu</i> (1898)            | <i>Zingara</i>                   | <i>Kispan</i>           |
| <i>Liu</i>                    | <i>Aba Daba</i>                  | <i>Ziara</i>            |
| <i>Laji</i>                   | <i>Abano</i>                     | <i>Amorena</i>          |
| <i>Laju</i>                   | <i>Sadira</i>                    | <i>Yaksha</i>           |
| <i>Borghetto</i>              | <i>Syta</i>                      | <i>Oriza</i>            |
| <i>Bouquet Dazira</i>         | <i>Tai Tai</i> (Germany, 1921)   | <i>Yolai</i>            |
| <i>Caricia</i>                | <i>Terci</i>                     | <i>Yasmah</i>           |
| <i>Vetivert</i>               | <i>Thirza</i>                    | <i>Viride</i>           |
| <i>Vanda</i>                  | <i>Zeté</i>                      | <i>Telise</i>           |
| <i>Li</i> (Germany)           | <i>Shandor</i>                   | <i>Jaland</i>           |
| <i>Sirri</i>                  | <i>Tanabano</i>                  | <i>Ooloo</i>            |
| <i>Mon Lojia</i> (Chicago)    | <i>Talia</i>                     | <i>'Tonday'</i>         |
| <i>Stilboide</i>              | <i>Talizin</i>                   | <i>Orny!!</i>           |
| <i>Torcy</i>                  | <i>Toroco</i> (1891)             | <i>Menita</i> (Germany) |
| <i>Mi-La</i>                  | <i>Shari</i>                     | <i>Myrys</i>            |
| <i>Gravi</i> (Cuba)           | <i>Chiberta</i>                  | <i>Tanti</i> (1904)     |
| <i>Gingili</i>                | <i>El Zambu</i>                  | <i>Sosira</i>           |
| <i>Marivonne</i> (Troy, Mo.)  | <i>Vivitz</i>                    | <i>Pravia</i>           |
| <i>Frentico</i> (Friendly Tip | <i>Kobako</i>                    | <i>Brema</i>            |
| <i>Co., Chicago)</i>          | <i>Rojane</i>                    | <i>Ahazar</i>           |
| <i>Mori</i> (New York)        | <i>Tonvi</i>                     | <i>Alisma</i>           |
| <i>Yuyu</i> (New York, 1910)  | <i>Shari</i>                     | <i>Alsirah</i>          |
| <i>Gamika</i>                 | <i>Stha</i>                      | <i>Altys</i>            |
| <i>Frabaco</i>                | <i>Saphir</i>                    | <i>Boketia</i>          |
| <i>Tantivy</i>                | <i>Salkih</i> (South Bend, Ind., | <i>Doh Rah</i>          |
| <i>Saloré</i>                 | <i>1925</i>                      | <i>Mekong</i>           |
| <i>Sahkri</i>                 | <i>Nimita</i>                    | <i>Yram</i>             |

|                              |                                |                   |
|------------------------------|--------------------------------|-------------------|
| <i>Faœn</i>                  | <i>Sivaria</i>                 | <i>Madouka</i>    |
| <i>Mairod</i>                | <i>Luyra</i>                   | <i>Shola</i>      |
| <i>Aie Loe</i>               | <i>Khus Khus</i> (Los Angeles) | <i>Hi-Ja</i>      |
| <i>Cha-Lai</i>               | <i>Aziadé</i>                  | <i>Hotivia</i>    |
| <i>Champic</i>               | <i>Tantho</i>                  | <i>Ilys</i>       |
| <i>Amorena</i>               | <i>Titayna</i>                 | <i>Koura</i>      |
| <i>L'Ornita</i>              | <i>Ting-Shang</i>              | <i>Krocusia</i>   |
| <i>Ziara</i>                 | <i>Dooschinka</i>              | <i>Letizia</i>    |
| <i>Djedi</i>                 | <i>Tamya</i>                   | <i>Abromia</i>    |
| <i>Taza</i>                  | <i>Taky</i>                    | <i>Jickee</i>     |
| <i>Ysolina</i> (Paris, 1900) | <i>Yadma</i> (1902)            | <i>Jicky</i> (3)  |
| <i>Igora</i>                 | <i>Ponette</i>                 | <i>Jickey</i> (3) |
| <i>Loiselle</i>              | <i>Vasthi</i>                  | <i>Ziara</i>      |
| <i>Courby</i>                | <i>Mylaine</i>                 | <i>Tavar</i>      |
| <i>Marlea</i>                | <i>Lotang</i>                  | <i>Sysmee</i>     |
| <i>Matité</i>                | <i>Lotier</i>                  | <i>Taimyr</i>     |
| <i>Mimzy</i>                 | <i>Louvet</i>                  | <i>Zezan</i>      |
| <i>Nikita</i>                | <i>Madhva</i>                  | <i>Tuya</i>       |

A useful kind of word for selling perfume is the cognates that have close resemblance in the two languages. A few French words—e.g., *parfum* and *odeur*—are frequently used, without warning or italics, to liven up plain English expression. And for reasons to be searched out by social pathologists a woman is more likely to buy a perfume called *Porcelaine* than one lacking the mute *e*; *Mystère* is more mysterious to her than *Mystery* or even *Mysterie*. *Frivolités* churns her up more than *Frivolities*. *Sycamore* is that deadly English; *o* makes the difference to her in *Sycamore* (1930). The effect she requires to decipher *Moment Suprême* is compensated for by the solvent effects the French form has on her sales resistance. She bought *The Dandy* in 1889, but as civilization spread she required *Le Dandy* from 1926 on. A New York firm is called the Dawn Cosmetique Manufacturing Company.

It has already been noted that French names which offer any resistance to the American understanding are conscientiously translated. As a result of this custom and through their incessant use in advertising and 'smart' writing, a certain number of words without patent English cognates have become the property—in varying degrees—of both the educated and the uneducated: e.g., *le, la, beau, belle, vous, moi, toi, elle, vous, parfum, fleur, odeur, voilà, très*.<sup>7</sup>

7. The educational force of the use of French in commerce is especially brought home by a section of the *T.R. Register*, 1930-31, 'French Made Easier' (pp. 368ff.). Some samples from a pronunciation-meaning list there found are:

- Adam et Eve. *Adam ay Eve* (Adam and Eve)
- Candide Effluve. *Can-deed Ay-floove* (True Redolence)
- Contes Choisis. *Cont Shwazee* (Choice novels)
- Deja le Printemps. *Day-zhah le Prahn-tohn* (Breath of Spring)
- Divine Mensonge. *De Vah mahn songh* (Divine Lie)
- Notturno. *Not-turn-no* (Night's Mystery)
- Nuit de Chine. *Nwee-deh Sheen* (A night in China)

The rarefied atmosphere in which they move seems to have convinced the namers that they have acquired the French grammar and *sprachgefühl*. Dauntlessly they plunge into creation in that language, producing curios like

|                                             |                                                    |                                                                 |
|---------------------------------------------|----------------------------------------------------|-----------------------------------------------------------------|
| <i>La Minuet</i>                            | <i>Mon d'Or</i> (Mount Vernon, N.Y.)               | <i>Chere Fleurs</i><br>(Logansport, Ind.)                       |
| <i>Pare Brisé</i>                           | <i>Illusion Blanc</i>                              | <i>Mon Scents</i> (Chicago)                                     |
| <i>Schecter's Européen</i>                  | <i>Douxce</i>                                      | <i>Memorie d'Amour</i>                                          |
| <i>La Reve</i> (1904)                       | <i>Douxcé</i>                                      | <i>Fleur de Amour</i>                                           |
| <i>Couer de l'Ete</i>                       | <i>Douyce</i>                                      | <i>Dé Sir du Coeur</i>                                          |
| <i>Parfums Desirée</i>                      | <i>Shic</i> (The Bronx, N.Y., 1919)                | <i>De Sir de Toi</i>                                            |
| <i>La Charme</i>                            | <i>Pierre L'Vergne</i>                             | <i>La Floreal</i>                                               |
| <i>La Parfait</i> (1894)                    | <i>La Parisee Doree</i>                            | <i>Narcissus de Oré</i> (1925)                                  |
| <i>Le Mien</i>                              | <i>Fron Fondu</i>                                  | <i>Protegé</i>                                                  |
| <i>Le Reserchi</i>                          | <i>Le Grand Soires</i>                             | <i>D'Orien</i>                                                  |
| <i>Mous Doriot</i> (Long Island City, N.Y.) | <i>Jean de Parys</i>                               | <i>Ne Moub Liez Pas</i>                                         |
| <i>Mon-Joie</i>                             | <i>Le Kid</i>                                      | <i>Noel en Paris</i>                                            |
| <i>La Puris</i>                             | <i>La Joye</i>                                     | <i>Chez Paris</i> (Chicago, 1934)                               |
| <i>La Samson</i>                            | <i>Danse du Nuit</i> (Cleveland, 1925)             | <i>Chez Paree</i>                                               |
| <i>Violette Oriental</i>                    | <i>Le Secret Discret</i>                           | <i>Puré Paris</i>                                               |
| <i>Le Quatre Saisons</i> (New York)         | <i>La Freckla</i>                                  | <i>Mode Pareé</i> (sic)                                         |
| <i>L'Ame</i> (La-May)                       | <i>Temtación, Perpetuel Parfum</i> (Memphis, 1916) | <i>Mon Ajour</i>                                                |
| <i>La Jerome</i> (Chicago)                  | <i>Vernaflour</i>                                  | <i>Ro Mantique</i>                                              |
| <i>Petite Fleurs</i> (Cincinnati)           | <i>Fleurs Celeste</i>                              | <i>Ma Mode Chick</i>                                            |
| <i>Jardin Celestes</i>                      | <i>La Sept Mystereux</i>                           | <i>Gentil Grandeur</i>                                          |
| <i>Pour de Verve</i>                        | <i>Beau-Elysee</i> (New York)                      | <i>Minuit Amour</i>                                             |
| <i>Charme d'France</i>                      | <i>Mon Spi</i>                                     | <i>La Plus des Fleurs</i>                                       |
| <i>Leurre d'Amour</i>                       | <i>Violette Nobless</i>                            | <i>Le Parfume</i>                                               |
| <i>DEau</i>                                 | <i>Bijou d'Enchant</i>                             | <i>La Soirei</i>                                                |
| <i>DReur</i>                                | <i>M'Appari</i>                                    | <i>Surtou</i>                                                   |
| <i>Le Triangle de Fleurs</i>                | <i>Le Lete</i>                                     | <i>La Tesh</i>                                                  |
| <i>Tut Fleurs</i>                           | <i>Sans la Nuit</i>                                | <i>A'Toi</i>                                                    |
| <i>Beauté de Castleman</i>                  | <i>Shamée</i><br>(Watertown, Mass.)                | <i>Narcissus de Ore</i>                                         |
| <i>Chypre de Iles</i>                       | <i>Tzagane</i>                                     | <i>Danse du Nuit</i>                                            |
| <i>Isouciance</i>                           | <i>Sec. Champagne Cologne</i>                      | <i>Fleur de Amour</i>                                           |
| <i>De Avril</i>                             | <i>Special Pensee</i><br>(Earlsville, N.Y.)        | <i>Violette Verdue</i>                                          |
| <i>De Miracle</i> (De Miracle Chemical Co.) |                                                    | <i>Tranquelle</i> (Boston, 1926)                                |
| <i>Bon Sontay</i>                           |                                                    | <i>Rafrachiu</i>                                                |
| <i>D'Onge</i>                               |                                                    | <i>Chez-Re</i> (Chez Rellew Laboratories, Bethlehem, Pa., 1924) |
| <i>Nous Jasmin</i> (Chicago)                |                                                    |                                                                 |

Some of the Mendelian puzzles produced by the warm and disorderly embrace of English and French are even more awesome. Among forms that would surprise the Pléiade are

|                          |                                 |                              |
|--------------------------|---------------------------------|------------------------------|
| <i>Winsome Vinaigre</i>  | <i>La Dainty</i> (Paris, Tenn.) | <i>Southern Beaute</i>       |
| <i>Violet de Lure</i>    | <i>Le One</i> (Mme. Le One Co.) | <i>Flower de Luce</i>        |
| <i>Violet de Paris</i>   | <i>Belle Heaven</i>             | <i>Parfums Are-Jay</i>       |
| <i>Parfum Aeolian</i>    | <i>Vio Fleur</i>                | <i>L'Esprit de Hollywood</i> |
| <i>La Bud Parisienne</i> |                                 | <i>Youth de L'Amour</i>      |

|                                               |                                         |                                                               |
|-----------------------------------------------|-----------------------------------------|---------------------------------------------------------------|
| <i>Loulé</i>                                  | <i>Tut Fleurs</i>                       | <i>Beau Nite</i>                                              |
| <i>Silque</i>                                 | <i>Parfum Thrill</i>                    | <i>Ze Puree</i> (Detroit)                                     |
| <i>Bonny Fleur</i>                            | <i>The 'Reine'</i>                      | <i>Full Delice</i>                                            |
| <i>Song de Fleur</i> (Brockton,<br>Mass.)     | <i>The 'De France'</i>                  | <i>Pink Fleur</i>                                             |
| <i>La Bright</i>                              | <i>Odd de Fleurs</i> (Los An-<br>geles) | <i>Petite-Oboy</i>                                            |
| <i>Beau Mist</i>                              | <i>Truefleur</i>                        | <i>Parisian Fleurs</i>                                        |
| <i>L'Isle</i>                                 | <i>Memories de Paris</i>                | <i>Fleur de Paradise</i>                                      |
| <i>Jardin de Poppy</i>                        | <i>Memory Fluers</i> (Los<br>Angeles)   | <i>La Fleur Kiss</i>                                          |
| <i>Gay Narcisse</i>                           | <i>Memorie d'Amour</i>                  | <i>La Fleur Modern</i>                                        |
| <i>Sweet Fleurs</i>                           | <i>Sweet Peas de Printemps</i>          | <i>Le Memory</i>                                              |
| <i>Fleur Kiss</i>                             | <i>Charm de Molyneux</i>                | <i>Maid d'Or</i>                                              |
| <i>Odor Fleur</i>                             | <i>Chanson de Beauty</i>                | <i>Le Pinx</i>                                                |
| <i>Honeysuckle de Paris</i>                   | <i>Perle Kiss</i>                       | <i>Youth de l'Amour</i>                                       |
| <i>La Vamp</i>                                | <i>Le Quest</i>                         | <i>Violet Sec</i>                                             |
| <i>Le Kid</i>                                 | <i>Kis Royale</i>                       | <i>Beau Mist</i>                                              |
| <i>Les Drags</i> (Lamoureux,<br>France, 1921) | <i>Cream Mystique</i>                   | <i>Lily d'Or</i> (1889)                                       |
| <i>Narcisse de Patee</i>                      | <i>Narcisse Blue</i>                    | <i>De Fairies</i> (Fairystone Dis-<br>tributing Co., Detroit) |
|                                               |                                         | <i>De Lure Toiletries</i>                                     |

But even the foregoing names would stagger some slower amateurs of perfume. How, then, reach the aim stated by one leader of the industry?

We have endeavored to surround our products with the French atmosphere and feeling with containers, packages, labels and advertising . . .<sup>8</sup>

The same business man then stated the larger challenge of perfume merchandising:

A new perfume to be a permanent success must possess a character that is distinctive and create effects that are entirely harmonious. . . . It must be elusive, even somewhat tantalizing . . . Then it will attract because of the mystery and romance it suggests, and a high percentage of women of refinement, discovering in it a variety of effects that seem to change with moods and surroundings, will continue its use for years.

The following miracles were passed no doubt in order to combine French atmosphere, elusiveness, mystery, etc. with the comforting familiarity of English word forms (or a rough facsimile thereof):

|                                              |                                                 |                                                                                                    |
|----------------------------------------------|-------------------------------------------------|----------------------------------------------------------------------------------------------------|
| <i>D'Maskeene</i>                            | <i>N'Odor</i>                                   | <i>Tre'lis</i>                                                                                     |
| <i>La D'Arling</i> (Philadel-<br>phia, 1926) | <i>N'Odeur</i>                                  | <i>L'Manda</i>                                                                                     |
| <i>Daulee</i> (Laura R. Dawley,<br>1916)     | <i>Oh' Frenchy</i>                              | <i>Mai'd Honeur</i> (Detroit,<br>1924)                                                             |
| <i>D'Vora</i>                                | <i>Ce'leb</i>                                   | <i>Ador'Me</i>                                                                                     |
| <i>Sorority d'Lorah</i>                      | <i>Ste'llamare</i> (sic)                        | <i>Ro'che'ne</i>                                                                                   |
| <i>Narcissus d'Lorah</i>                     | <i>Doutelle</i>                                 | <i>D'Elitia</i>                                                                                    |
| <i>Murmurs d'Lorah</i>                       | <i>D'Lite</i>                                   | <i>Re D'Lon</i>                                                                                    |
| <i>D'Votion</i>                              | <i>Low' Me</i>                                  | <i>L'Oaté</i> (National Oats<br>Co., Cedar Rapids,<br>Iowa, and East St.<br>Louis, Illinois, 1926) |
| <i>D'Vyne</i>                                | <i>L'Rae</i>                                    |                                                                                                    |
| <i>N'Chantress</i>                           | <i>Hugg'me</i> (Hugg'me Co.,<br>New York, 1922) |                                                                                                    |
| <i>De'Odo Fleur</i>                          | <i>Attá</i>                                     |                                                                                                    |
|                                              | <i>Dirnd'l</i>                                  |                                                                                                    |

8. F. J. Miles, vice-president of Cheramy, Inc., quoted in 'Building a Perfume Business on a Single Odor' by James True, *Printer's Ink*, 119: 33 (April 27, 1922).

In the foregoing names we are enabled to observe a strange linguistic happening: the 'romantic' appeal of French becomes polarized around the use of the apostrophe, which is then whimsically spattered about English words. No less a marvel is *De Pique*, wherein are found (1) *peak* given in its French phonetic equivalent; (2) the simultaneous suggestion of French *de* and—though suspension of disbelief be necessary—the English definite article. Middle-class folk etymology—so to call it—seems to tend to identify *de* and *the*. Cf. *De Fairies*, *De Miracle* and *De Lure*, already noted, and *De Lite*, the name of a baking soda. Perhaps earlier and staidier French influence is reflected in names that use the postpositive modifier: *Violet Adorable*, *Violet Perfect*, *Lily Africa*.

Perfume names present all the facets of the main philological problem of trade names in other fields. That problem is the nature, provenance, and significance of popular verbal preferences. However, the character of the product to which perfume names are attached gives them special interest; they constitute a body of expression relating to a basic impulse—the sexual—of which the social forms have been rapidly changing since the end of the nineteenth century. Further study of these names might elucidate the relationships of language to the *zeitgeist*.

#### AND/OR

Dictionaries nowadays list and define the expression *and/or*. They ought to give its pronunciation. For it must fairly often be read aloud, and much more often spoken in dictation, so that a customary pronunciation for it must have developed; but many of us have no occasion ever to hear it, and therefore cannot know the pronunciation unless the dictionaries tell us. Is 'cats and/or dogs' pronounced 'cats and, or, dogs' or 'cats and-or-or dogs' or in some other way?

The world got on very well be-

fore *and/or* was invented. We used to say 'cats or dogs or both'; and the saving of space and ink by writing 'cats and/or dogs' is too insignificant to be worth the awkwardness of the new expression. In the much less common case where the number of terms is not two but three or more, as 'cats, dogs, and/or monkeys,' it may be conceded that this is several letters shorter than 'cats, dogs, and monkeys, or any of them,' but even so the amorphous *and/or* hardly justifies its existence.

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# HISTORICAL NOTES ON AMERICAN WORDS

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THESE notes on several words and phrases in the American vocabulary are intended to suggest additions to the *Dictionary of American English* and minor revisions of *DAE* statements. As evidence to support the suggestions, dated quotations from American publications are cited. Rather than being conclusive findings, some of the notes are invitations to other readers of pre-1900 Americana to help fill gaps in our knowledge of American lexical history.

Definitions, abbreviations, and symbols are the same as those used in the *DAE*. A + mark preceding a word or a definition indicates an Americanism shown by the *DAE*. Dates following words or definitions are the dates of the illustrative quotations cited by the *DAE*, and dates in {} are the British dates cited by the *Oxford English Dictionary*. An \* indicates that the word was used in British English before the year 1600. In the first reference made to a periodical the full title and place of publication are given; subsequent references are by short title only. All magazines and newspapers cited are identified in the *Union List of Serials* or *Union List of Newspapers*.

+BLOOMER. 1. Attrib. with *costume*, *dress*, etc., denoting a style of female costume comprising a short skirt and loose trousers gathered closely round the ankles. 1851-.

This definition, like that in the *OED*, omits reference to a hat as a characteristic part of the outfit, and no *DAE* quotation mentions *bloomer hat*. However, according to the *Century* (1911) and *Webster's* (1934), a broad-brimmed hat was part of the bloomer costume, and the *Century* gives one meaning of *bloomer* as 'A bloomer hat.' Thornton's first citation under *Bloomer* is a quotation (or paraphrase?) from an 1851 issue of the *Boston Times*, describing a young lady 'dressed in a round hat, short dress, fitting tightly, and pink satin trousers,'<sup>1</sup> and the following quot. is pertinent: 1859 A. Hope in *The American Agriculturist* (New York) xviii, 183 'She . . . did wear an immense bloomer hat streaming with blue ribbons.' The term *bloomer hat* may not deserve entry as a catchword, but the definition of the bloomer costume appears to be incomplete without mention of the hat.

BUSINESS CARD. A card on which is printed one's name, business, address, etc. {1865-} 1840-.

The *DAE* definition does not explain the business card mentioned in

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1. R. H. Thornton, *An American Glossary*, I (1912), 74.

the following quot.: 1868 *Commercial and Financial Chronicle* (New York), vi, 333/2 'The business card of Messrs. Gray, Prince & Co. . . . is published on the first page of this paper.' This term was once common in newspapers, at least in Southern papers, as a headline in classified ad sections, for example 1872 *Mobile Daily Register* 6 July p. 4/6 'BUSINESS CARDS'; *ibid.* 17 Aug. p. 3/7; *ibid.* 3 Sept. p. 1/3; and *passim*. The *Century* (1911) defines *business card* as 'a printed piece of card-board, or an advertisement in a public print, giving a tradesman's name and address, with particulars as to the nature of his business,' which improves on the *DAE* definition by including the newspaper ad. Both the *DAE* and *Webster's* (1934) note the use of *card* meaning a published advertisement, which may be an ellipsis of full forms like *business card* and *professional card*.

CEDAR QUARRY. See QUARRY, below.

CHARIVARI. *v. t.* To annoy with a charivari. 1900, 1910.

The *DAE* marks this verbal use as a possible individualism, although two citations are given. The following occurrence increases the likelihood that the verb had some currency: 1890 *Mobile Daily Register* 3 Oct. p. 4/5 'The four came to town last night in company with about twenty others, for the purpose of charivaring a friend recently married.' The remainder of the news story from which the quotation is taken makes it clear that 'to annoy with a charivari' is meant; the Mobile police had quite a time quelling the hell-raising. Compare to *serenade*, from the noun *serenade*.

COFFIN HANDBILL. *v. tr.* This term is listed by the *DAE* as a substantive but not as a verb. It is not labeled as an Americanism, but the definition restricts it to the U. S. presidential election of 1828.

In the following quotation it is a verb meaning something like 'To subdue a political opponent by attacking him with a coffin handbill': 1828 J. G. Bennett, quoted in James Parton's *Life of Andrew Jackson* (1866), III, 147n 'Well, then,' says Harry, 'coffin-hand-bill him.' 'I have,' says Binns, 'but he won't stay coffin-hand-billed.'

\* CONCH. + 2. One of the lower class of white inhabitants along the Florida Keys. 1861-. (The variant *conk* is cited from Bartlett, 1848.)

Neither the *DAE* nor *Webster's* (1934) tries to account for this sobriquet, but the *DAE* quotes De Vere, s. v. *concher*, as saying, 'these islanders can dive to the bottom in 10 fathom water and crack a conch in their teeth,' and the *OED*, the *Standard* (1942), and the *Century* (1911) connect the name with the alleged use of conch flesh as food. In 1852 a

writer in *Hunt's Merchants' Magazine* (New York), xxvi, 58, reported that 'A large portion of the population of Key West consists of emigrants from the Bahama Islands. They are called Couch Men, or Couchs, chiefly from their skill in diving, and the part of the city they occupy is familiarly designated as Couch Town.' If we assume that his *couch* is a typographical error for *conch*, which is surely safe, this quotation (a) provides a slightly earlier date than the *DAE* has, (b) shows *conch* in attributive uses, and (c) suggests that the American appellation could have been an importation from Bahaman English.

+COTTON GIN. A machine for separating the fiber of the cotton plant from the seed. [1807 reference to a gin in Mexico.] 1812-.

An earlier citation is the following: 1797 Eli Whitney, quoted in *American Historical Review*, III (1897-98), 108 'I have been so long and so continually placed in the very vortex of error and prejudice, of complaints and abuses respecting our unfortunate cotton gins.' According to the *Dictionary of American Biography* (xx, 1936, p. 158), Whitney and Phineas Miller signed a partnership agreement (to make gins) on May 27, 1793. If this agreement is in existence, it may well provide the earliest written use of *cotton gin*. Another early occurrence should be in the patent office records; Whitney patented his gin on March 14, 1794. The failure of the *DAE* editors to use the 1796 quotation in the *OED* must mean that it could not be authenticated.

+DEPARTMENT STORE. A store which keeps a variety of goods grouped into various departments. 1893-.

Physical grouping of goods is not peculiar to department stores; the *DAE* definition does not exclude five-and-ten or general stores. The definition should indicate that the typical department store is large, is organized by departments, is urban, handles a wide variety of goods (mainly dry goods, clothing, and house furnishings), and caters principally to women.<sup>2</sup> A second definition might be desirable to cover application of the term to stores which do not have all these characteristics.

The precise manner and date of the composition of *department store* are not known. Professor Hower says, 'I have been unsuccessful in trying to discover when the term "department store" first came into general usage . . . but I suspect that it was not much used before 1895.'<sup>3</sup> A sampling of the magazines and newspapers available to me confirms this suspicion; the only use earlier than 1893 I have seen is in an ad for

2. Ralph M. Hower, *History of Macy's of New York* (1943), pp. 67-70.

3. *Ibid.*, p. 400.

'H. HEYN'S DEPARTMENT STORE' attributed to the Milwaukee *Evening Wisconsin* in 1887.<sup>4</sup>

In the early days of department stores, there was no suitable name for them. Hower says, 'Even Macy himself seems to have been at a loss for a descriptive phrase which might, in his advertisements, convey some notion of his business. He tried calling it "Macy's Grand Central Fancy Goods Establishment," which didn't fit as well as the even more cumbersome title, "Macy's Grand Central Fancy and Dry Goods Establishment," that he sometimes used. In one period, when he was trying to connect the store with his general trade-mark (the red star), Macy referred to his business as "The Grand Central Star Establishment." Another variant was "Grand Central Mercantile Establishment."' <sup>5</sup> By 1897 the term *department store* had become common. 'Every city in the United States with a population of 100,000 or more has at least one of these stores. New York has fifty, Chicago a score, Philadelphia and Boston nearly as many, and Brooklyn a dozen or more.'<sup>6</sup> In its periodic listing of business failures classified by types of business *Bradstreet's* (New York) first included department stores, under general stores, on June 5, 1897 (p. 354/2).

However, stores had used the word *department*, referring to groupings of goods and even to units of organization, several decades before 1887; for example a writer in *Hunt's Merch. Mag.*, xvii (1847), 442, said, 'From this desk run tubes, connecting with each department of the store, from the garret to the cellar, so that if a person in any department . . . wishes to communicate with the employer, he can do so without leaving his station.' Hower notes that Macy's advertised in 1859 the addition of a parasol department.<sup>7</sup>

Display ads had long had references to departments: 1872 Mobile *Daily Register* 27 Nov. p. 3/6 'Complete lines in every department'; 1875 Livingston (Ala.) *Journal* 12 Nov. p. 3/6 'Our Dry Goods Department is well supplied with prints'; 1878 *Harper's Bazar* (New York) 27 April p. 279/3 'Enlarged Dress Silk Department'; *ibid.* 'Millinery Department'; *ibid.* 13 July p. 3 'We are constantly opening novelties in every department'; 1885 Mobile *Daily Register* 11 Jan. p. 8/6 'Immense reductions in every department'; 1890 *ibid.* 7 July p. 1/4 'The reductions in our millinery department are visible at a glance.'

The evidence indicates that the Americanism *department store* was

4. Reproduced in F. Presbrey, *History and Development of Advertising* (1929), p. 314.

5. Hower. *op. cit.*, p. 106.

6. Samuel Hopkins Adams, 'The Department Store,' *Scribner's Magazine*, xv (January, 1897), 27.

7. Hower, *op. cit.*, p. 99.

probably compounded in the 1870's or 80's, when departmentalization rather than type of goods sold became a dominant characteristic of the stores, and that the term did not become common until the 1890's. Two important factors facilitated the origin of *department store*: the absence of a general term for the variety of goods sold in the stores, and the frequency of the word *department* in store usage. The evidence does not show and may never show who first used the term, nor whether he was making a generic term or the name of a particular establishment.

EXTRA, *n.* + 2. An edition or issue of a newspaper brought out in addition to the usual ones. 1842-.

It is not apparent whether the American newspaper use of *extra* arose as an ellipsis of a phrase like *extra edition*, as a transfer of the noun *extra* from some other meaning, or as a clipping of *extraordinary*. The *Mobile Gazette* issued a special broadsheet number on July 23, 1813, headed 'Mobile Gazette . . . Extra,' and the St. Stephens (Alabama) *Halcyon* issued a broadsheet headed 'Halcyon . . . Extra' on June 2, 1818.<sup>8</sup> The U. S. *Telegraph* (Washington) for December 8, 1829, had an added sheet, printed on one side only, carrying the text of the first message of President Jackson to the new Congress. The page has a one-column heading, the date-line of which reads 'EXTRA . . . Tuesday, December 8th, 1829.' And the following quotation shows positively that a special edition was called an *extra* three years later: 1832 *American Railroad Journal*, 1, 409/1 'At this moment a newsboy thrust a "Cholera extra" between us.' Early American newspaper files might show whether *extra* was the first or only name given to special editions.

Stanley Morison reports that special, unscheduled editions of British newspapers were called 'postscripts' in the eighteenth century (a fact not mentioned by the *OED* in its definitions of *postscript*). Early in the nineteenth century they began to be called 'extraordinaries.' Morison reproduces a British front page of 1808 with the word *Extraordinary* prominently displayed just below the name plate.<sup>9</sup> This is persuasive but not conclusive evidence that the newspaper Americanism *extra* originated as a clipping of the British *extraordinary* used in the same sense. If the American special editions were first called *extraordinaries* and later *extras*, etymologists might safely cite clipping as the source, although this could be over-simplification. The contemporary use of the noun *extra* with other referents would surely have facilitated the naming of the newspaper *extra*, even if clipping were the basic process.

8. Douglas C. McMurtrie, ed., *American Imprints Inventory. No. 8. Check List of Alabama Imprints 1807-1840* (1939), pp. 1, 7.

9. Stanley Morison, *The English Newspaper* (1932), pp. 63, 212.

+FALL TRADE. The trade in commodities that takes place during the fall. 1852-.

In the lexicon of American business, fall trade is not co-extensive with the fall season, as the dates of the following quotations demonstrate: 1851 *Hunt's Merch. Mag.*, xxv (August), 202 'It is but midsummer, and yet the *fall* trade has commenced in earnest. . . . The "elder heads" among us can remember when the terms *spring* and *fall* trade represented almost literally the duration of the two seasons of business'; 1868 *ibid.*, LIX (August), 139 'The fall trade opens with unusual encouragements'; 1889 *Bradstreet's* 3 August p. 495/4 'Fall trade in dry goods, boots and shoes and clothing opens satisfactorily.' A more accurate definition might be 'Trade, beginning during the summer, in commodities for fall and winter sale or consumption.'

+FIRST RATE AND A HALF. *a.* and *adv.* Most excellent. 1866-.

A thirty-two-year older quotation is found in 1834 *Am. R. R. Jour.*, III, 304/3 'I sort o' think that's first rate and a half.'

+HORNED SNAKE. Horn snake. 1775, 1784.

A nineteenth century occurrence of this term is provided by this quotation: 1851 De Bow's *Commercial Review of the South and West* (New Orleans), XI, 54 '*Horned snake*—small head, dark color.'

+INDIAN SUMMER. 1. A period of mild, warm weather in late October or early November, after the first frosts of autumn. 1778-.

Instead of explaining the origin of the term, the *DAE* cites without comment five attempts to explain it. Mr. Mencken summarizes the most recent conjectures.<sup>10</sup> The following is offered, not to settle the problem, but merely as one more surmise to be noted: 1834 *Am. R. R. Jour.*, III, 661/1 'The term Indian Summer . . . is derived from the circumstances of this period of the year being selected by the aborigines . . . as their hunting season . . . in consequence of the haziness or obscurity of the air, which favors a near and unsuspected approach to the object of pursuit.'

MANIFEST DESTINY. *Polit.* +The Doctrine of the inevitability of Anglo-Saxon supremacy. A phrase used by those who believed it was the destiny of the United States or of the Anglo-Saxon race to govern the entire Western Hemisphere. 1858-.

Professor John Carl Parish traces the concept, but not the phrase, back into the eighteenth century, where it slowly developed without a specific name.<sup>11</sup> Professor Julius W. Pratt in 1927 offered evidence, which

10. H. L. Mencken, *The American Language, Supplement I* (1945), pp. 182-184.

11. John C. Parish, *The Emergence of the Idea of Manifest Destiny*, Los Angeles, University of California Press, 1932.

has apparently not been questioned, that the phrase was first applied to the concept by John L. O'Sullivan, the editor of the *Democratic Review* and the N.Y. *Morning News*. In 1839 O'Sullivan wrote, 'In its magnificent domain of space and time, the nation of many nations is destined to manifest to mankind the excellence of divine principles,'<sup>12</sup> but he did not hit upon *manifest destiny* until he wrote (in the *United States Magazine and Democratic Review* for July-August, 1845), 'For the avowed object of thwarting our policy and hampering our power, limiting our greatness and checking the fulfilment of our manifest destiny to overspread the continent.'<sup>13</sup> Pratt says that the term reappeared in the *Morning News* on December 27, 1845, and was used thereafter frequently in congressional debates on the Oregon question. Mencken cites an 1854 occurrence;<sup>14</sup> two other pre-1858 examples follow: 1847 *National Intelligencer* (Washington) 7 Aug. p. 1/2 'It may be the "manifest destiny" of the Anglo-Saxon race to possess the territory of Mexico'; 1853 *Hunt's Merch. Mag.*, xxviii, 157 'We have . . . a "manifest destiny" to perform.'

+MONROE DOCTRINE. *Hist.* A policy or series of policies of the United States government set forth in or deduced from President Monroe's message to Congress Dec. 2, 1823. 1853-.

The *DAE*'s first citation, dated Feb. 1853, is preceded by an anticipatory 'doctrine of Mr. Monroe' dated 1848, but an authority on the subject says, 'If words were centrally significant, indeed, we should have to date the birth of the Monroe Doctrine from 1853.'<sup>15</sup> The earliest occurrence in 1853 I find is the following, from a speech by Representative Marshall of California on January 6: 'If it is [true] we have surrendered the Monroe doctrine wholly.'<sup>16</sup> Six days later Senator Cass of Michigan announced, 'This day was assigned for the consideration of the joint resolutions in reference to the Monroe doctrine and the Island of Cuba.'<sup>17</sup> Of more interest are remarks made by Senator Cass in a speech on January 25: 'For thirty years the world, at any rate the American portion of it, and a good deal of the European, has talked of the MONROE DOCTRINE. . . . Mr. Polk, in 1848 . . . reaffirmed the Monroe doctrine. . . . It is now said that this Monroe doctrine . . . was but a temporary measure.'<sup>18</sup> If people had been talking about it for thirty

12. Julius W. Pratt, 'The Origin of "Manifest Destiny,"' *American Historical Review*, XXXII (1927), 797.

13. *Ibid.*, p. 798.

14. Mencken, *op. cit.*, p. 301.

15. Dexter Perkins, *Hands Off, A History of the Monroe Doctrine* (1941), p. 99.

16. *Congressional Globe*, 32d Cong., 2d Session, XXII, Appendix, 77.

17. *Congressional Globe*, 32d Cong., 2d Session, XXII, 265.

18. *Ibid.*, Appendix, 123.

years, one can't help wondering whether the name wasn't applied before Representative Marshall said 'Monroe doctrine'; but if it was, no one has spotted the occasion. During the debate in March, 1826, on the Panama Mission, there were references to the Monroe 'pledge,' 'declaration,' 'message,' and 'principle,' but not to *Monroe doctrine*.<sup>19</sup> One reason for suspecting an earlier origin is the frequency with which the phrase occurred early in 1853. If it was not compounded earlier than our evidence shows, the California congressman fashioned a linguistic hit that was popularized almost instantly.

PECKERWOOD (SAW)MILL. A small portable sawmill. *Southern U. S.* Not in *DAE*.

This term possibly arose after 1900, the *DAE*'s terminal date, but it is very common in the South and is much older than the quotations I have collected: 1935 Rupert B. Vance in *Culture in the South* p. 28 'Exploitation all along the line from high class to "woodpecker" mills is bringing the South to the verge of its resources of yellow pine';<sup>20</sup> 1937 B. R. Morley *Characteristics of the Labor Market in Alabama* p. 40 'There are also a great number of small so-called "peckerwood" mills which operate in small tracts'; 1941 H. C. Nixon *Possum Trot* p. 54 'Sawmilling in the community declined to the occasional operation of a portable "peckerwood mill"';<sup>21</sup> 1943 S. F. Horn *This Fascinating Lumber Business* p. 32 'The increasing importance of the small portable mill, the so-called "peckerwood" mill . . . was indicated' (additional quotations on pp. 46, 97, 141, and 186); 1945 Birmingham *News-Age Herald* 23 Sept. two-B/6 'It jumped from Walter's first little "peckerwood" sawmill to a substantial wholesale lumber business.'

\*POND, *n. d.* In special combinations. *Pond fresh*, a freshet or sudden influx of water in a shallow stream caused by the opening of a milldam. 1865.

The single *DAE* citation refers to a pond fresh on Oil Creek. Compare the following: 1863 *Hunt's Merch. Mag.*, XLVIII, 186 'A Pond Freshet is a temporary rise of water in the creek, for the purpose of running out logs, rafts, boats, etc. The water rises high enough to run out boats, containing sometimes five hundred, and, in some few cases, seven hundred barrels of oil. There are usually from one hundred and fifty to two hundred and fifty boats on each freshet. It lasts from one to two hours, and is caused by letting the water out from seven to seventeen dams on

19. *Abridgment of the Debates of Congress*, VIII (1858), 421-471.

20. The writer's transposition of *peckerwood* to *woodpecker* makes a bookish ghost-form, and relegates the quotation to the level of secondary lexicographic evidence.

21. Another occurrence is on p. 110; these are cited by Harold Wentworth in his *American Dialect Dictionary* (1944).

the principal branches of the creek, so that the water will all meet together, making quite a flood, upon which from seven thousand to thirty thousand barrels of oil are run in boats to the river.'

Since this quotation and that cited by the *DAE* are the only evidence available, and since the contexts show that both refer to Oil Creek (in Pennsylvania), it would be useful to know whether *pond fresh(et)* should be labeled as a localism and whether it should be marked obsolete.

\*QUARRY, *n.* All standard dictionaries define this word, in the sense of an excavation, as a place from which stone is obtained.

In the following quotations (one of which is an explicit report of usage) the word *quarry* is applied to an excavation from which timber, the trunks of fallen trees preserved underground, is dug: 1839 *Am. R. R. Jour.*, VIII, 351 'CEDAR QUARRIES.—On asking a friend from Oswego, the other day, who used this term, what it meant, he informed us that much of the cedar which comes from Lake Ontario is absolutely dug out of the soil. . . . Generation has apparently succeeded generation of this timber, and fallen, and been successively covered with earth, and is now dug out for railroads, fence posts, etc. and in a perfectly sound state.' 1856 Frederick L. Olmsted *A Journey in the Seaboard Slave States* p. 152 'The principal stock [in the Dismal Swamp], now worked into shingles, is obtained from beneath the surface—old trunks that have been preserved by the wetness of the soil . . . The quarry is giving out, however.'<sup>22</sup>

RIFFLER. *Obs. Mining.* A cradle or boxlike contrivance having riffles or obstructions along the bottom for catching particles of gold. 1850.

Having only one quot., the *DAE* marks this term as a possible individualism, but evidence of its use is strengthened by this occurrence: 1839 *Am. R. R. Jour.* (VIII, n.s., II) 15 Feb. p. 98 'Across the bottom of this lowest trough, bars are placed dividing the "riffler," as it is called, into different apartments.'

\*SALAMANDER. +3. A fireproof iron safe. *Obs.* 1845-57.

The following statement by Mr. C. J. Gayler, the inventor, (a) dates the origin of the term, (b) classifies it as originally a trade name, and (c) clearly implies that the safe was a namesake of the mythological salamander, a beast impervious to heat: 1852 *Hunt's Merch. Mag.*, xxvi (Feb.), 256 'In April, 1833, I patented my "Double Fire Proof Safe." The same year the name "SALAMANDER" was applied to it, for the reason

22. Olmsted repeated these remarks in *The Cotton Kingdom* (1861) I, 146. I am indebted to Dr. Roland M. Harper for the Olmstead citations,

that one had been subjected to a very intense heat for a long time, and fully protected its valuable contents.' The *OED* shows that people and things said to be fire-resisting have been named for the salamander since 1596.

SCREAMER. A person of unusual size, strength, capabilities etc. *Slang*. {1850-} 1831-.

In the following quotation the referent is a horse; this fact suggests that the *DAE* definition may be too restrictive: 1834 *Am. R. R. Jour.*, III, 304/2 'She's a ra'al screamer.' The *OED*, the *Century* (1911), the *Standard* (1942), and *Webster's* (1934) define a screamer more broadly than as 'a person.'

SPRING TRADE. Not listed by the *DAE*.

Since *fall trade* is an Americanism, it would be surprising if *spring trade* were not. The 1851 quot. s.v. *fall trade* (above) notes that spring trade is not trade carried on strictly during the spring. The dates of the following quotations confirm the writer's observation: 1880 *Bradstreet's* 17 April p. 1/3 'The bulk of the spring trade, at least from first hands, is about over'; 1893 *ibid.* 18 Feb. p. 108/4 'Spring trade is opening up in Baltimore.' It might be defined as 'Trade, beginning during the winter, in commodities for sale or use during the spring and summer.'

\*STICK, *n.* In various phrases and expressions. +4.a *As many (or as much) as one can shake a stick at*, as many (or as much) as one would want. +4.c *That can shake a stick at*, that can possibly compare with.

The *DAE's* entry 4.a implies that the locution with *as* is always used in a comparison of quantity; and entry 4.c, comparing quality, has only *that*, not *as*. The following quotation illustrates *as one can shake a stick at* in a comparison of quality: 1834 *Am. R. R. Jour.*, III, 304/1 'I've as nice a pair of matches, as you could shake a stick at.' Definition 4.c might read '*That or as (one) can shake a stick at*, that or as (one) can possibly compare with.' This suggested revision is based upon only one citation, but it should be noted that the *DAE's* definition 4.c is supported by only one citation.

# 'OUARICON' AND OREGON

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THE ETYMOLOGY of the name Oregon recently suggested by Professor George R. Stewart<sup>1</sup> traces the word to an engraver's error on a map, the 'Carte Generale de Canada' included in early editions of Lahontan's *Nouveaux Voyages . . . dans l'Amerique Septentrionale*. In copying the name of the Ovisconsink (Wisconsin) river, the engraver misread the word and spelled it 'Ouaricon/sinz' and for lack of space, placed 'sinz' below the first part of the name. As a result, near the left-hand edge of the map a west-flowing river appears to be labeled 'R. de Ouaricon,' and Professor Stewart has suggested that this name for a 'River of the West' ultimately reached Major Robert Rogers, who first recorded the name as 'Ouragon' in 1765.

Professor Stewart traces the error to the 1709 edition of Lahontan's work and suggests that it may go back to 1703. It does, and an examination of early editions of Lahontan shows just where, and possibly how, the error occurred. According to V. H. Paltsits,<sup>2</sup> there were three issues of the first French edition, which was published at the Hague in 1703. These issues, in the order of their appearance, Paltsits calls the Angel Issue, the Ornament Issue, and the Globe Issue. Also in 1703 appeared an English translation, published in London. Lahontan, who was in London at the time, was evidently dissatisfied with the editions of his work in French; he says, in a preface written for the English edition:

I have likewise corrected almost all the Cuts of the Holland Impression, for the Dutch Gravers had murder'd 'em, by not understanding their Explications, which were all in French. They have grav'd Women for Men, and Men for Women; naked Persons for those that are cloath'd, and è Contra. As for the Maps, the Reader will find 'em very exact; And I have taken care to have the Tracts of my Voyages more nicely delineated, than in the Original.

Accordingly, the 'General Map of New France Com̃. call'd Canada' in the English edition gives the correct name to the Wisconsin River: 'Ouisconsinc R.'

When one turns to the 'Holland Impressions' in search of the havoc wrought by the Dutch engravers, he is somewhat puzzled to find in the first, or Angel, issue a large and generally accurate map much like that

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1. 'The Source of the Name "Oregon,"' *American Speech*, XIX (1944), 115-117.

2. Paltsits' bibliography, the most satisfactory account of the Lahontan editions, is printed in R. G. Thwaites' edition of Lahontan's *New Voyages to North America* (Chicago: A. C. McClurg and Co., 1905), pp. li-xciii.

in the English edition. The copy of the Angel issue in the Pomona College Library contains a well engraved 'Carte Generale de Canada,' rather large in size (41x55 cm.), on which the name of the river appears, correctly, as 'Ovisconsink.' But in the second, or Ornament, issue (Huntington Library copy), the map has been reduced in size to 22.5x29 cm., and re-engraved very crudely and with errors evident to even a casual glance. For example,

| <i>Angel Issue</i> | <i>Ornament Issue</i> |
|--------------------|-----------------------|
| Fort de Niagara    | Fort de magera        |
| Missilimakinak     | Missilimakin          |
| Manitoab           | Maintoa               |
| R. de Lemipissaki  | R. de Lemiptassaki    |

The sentence spread across the lower edge of the 'Angel' map, which explains the route taken by the Illinois Indians on their way to fight the Iroquois, is, on the 'Ornament' map, broken in two so that the last half of both lines is found, with difficulty, some distance away just below Lake Champlain. Finally, and to our purpose, the fumbling engraver of the 'Ornament' map misread Ovisconsink and produced the error 'Ouaricon/sinz.'

This crude and erroneous map, with its misspelling of Ovisconsink, was (according to Professor Stewart) reproduced in the 1709 edition and (to my own knowledge) in the 1715 edition. Presumably, though I have not been able to examine copies, it was reproduced in the other French editions appearing between 1703 and 1715. The question which arises at once is, since the clear and accurate map of the Angel issue was available, why did the publishers reproduce the Ornament map in subsequent editions? The answer is probably simple: the map in the Angel issue was too large. To bind a map 41x55 cm. in a book 8x13 cm. involved an elaborate system of folds; the 'Angel' map in the Pomona copy has three horizontal and seven vertical folds, which produce an awkward bulk in a small volume. Realizing this, the publishers had the map reduced and re-engraved for the Ornament issue. Judging from the roughness of his lettering and the crudeness of his line, one would guess the engraver to have been a beginner. His ignorance of French is evidenced by his continual misreadings and misspellings of French place names.

Lahontan was, quite properly, disgusted, and for the English translation of 1703 he engaged Herman Moll, the best cartographer then in London, to engrave a careful set of maps in which all the errors are corrected. The illustrations which, according to Lahontan's preface, had also been murdered by the Dutch engravers, were also re-engraved for

the English edition. The errors in the illustrations, like the errors in the maps, were made in the process of re-engraving the cuts to reduce them to a more convenient size. For example, the cut illustrating marriage ceremonies among the Indians (II, 133), which Lahontan seems to be complaining of in particular, was reduced from 12x15.3 cm. in the Angel issue to 8.3x13 cm. in the Ornament issue, a size which required no folding and which was copied in the 1715 edition.

To summarize, the error which gave a River of the West the apparent name of 'Ouaricon' appears first in the second issue of the French edition of 1703, and the reduced map on which it occurs was being reproduced, error and all, as late as 1715, and possibly later. In England, thanks to the characteristic painstaking accuracy of Herman Moll, the error never appeared, and the English maps published between 1703 and 1765, so far as I have been able to determine, all give the name as Ouisconsinc, or its phonetic equivalent.<sup>3</sup>

Whether the error was reproduced by later French cartographers I have not been able to determine. It does not appear in the more common atlases, nor in such specialized works as H. A. Châtelain's *Carte de la Nouvelle France*, 1719; M. Bellin's *Partie Occidentale de la Nouvelle France*, 1755; and G. DeLisle's *L'Amérique Septentrionale*, 1757. But the maps in the Lahontan editions must have been widely circulated, if one may judge the popularity of the work by the number of editions which appeared. Hence, maps bearing the form 'Ouaricon' were readily available during the mid-eighteenth century; and these would have been the more likely to fall into the hands of Rogers, or of his informants, because Lahontan's fairy tale of the Long River<sup>4</sup> would have interested anyone planning an expedition to discover the Northwest Passage. In short, the origin and reproduction of the form 'Ouaricon' in the Lahontan editions increase the probability that Professor Stewart's suggested etymology is correct.

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3. The following typical English maps and atlases all follow Moll in spelling the name of the river: C. Southack, *A New Chart of the English Empire in North America*, 1717; John Senex, *A New General Atlas*, 1721; Emanuel Bowen, *A Complete System of Geography*, 1747; Ellis Huske, *The Present State of North America*, 1755; John Gibson, *Atlas Minimus*, 1758; Thomas Kitchin, *A General Atlas*, 1768-71.

4. It should be noted that Lahontan's book contained another large map, 'CARTE DE LA RIVIERE LONGUE ET DE QUELQUES AUTRES qui se dechargent dans le grand fleuve de Missisipi,' and that this map, in all editions, gives the name of the Wisconsin river as 'Ovisconsink.' But on this map, which is largely the product of Lahontan's imagination, the Wisconsin river occupies an inconspicuous position near the right-hand edge of the map, in an area and in a direction which would not interest seekers after a Northwest Passage.

# FOLK SPEECH OF PINE MOUNTAIN, KENTUCKY

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SO MANY articles have been written about the folk speech of the Southern Appalachians that it might seem as if no phrase peculiar to that region were left unnoted. But in the two summers which I spent recently at the Pine Mountain School in the hill region near the eastern edge of Kentucky, I heard some expressions which I have not found in any article on the speech of that area.

I have listed these expressions, as well as a few that appear also in word lists from other parts of the Southern Appalachians. Wherever possible, I have mentioned different meanings of the word as given by other commentators on American Speech, by the *American Dialect Dictionary* (ADD), the *English Dialect Dictionary* (EDD), and the *New English Dictionary* (NED). The *Dictionary of American English* sheds little light on these particular expressions.

*Agin*, prep., before or during. 'My son says he'll be home from Jaypan agin November.' I have seen only one mention of *again* or *against* as a preposition in this sense; the EDD, 1, 24, quotes (from Herefordshire), 'He'll come agin Christmas.' The preposition *against*, 'in preparation for,' is of course in wide colloquial use, as in 'I'm saving up against a rainy day.' The folk near Pine Mountain also use *agin* as a conjunction meaning 'by the time that,' in common with other mountain dwellers.<sup>1</sup> The NED, 1, 174, shows that the word has long been so used.

*Blinky*, adj., slightly sour. 'This milk is blinky.' *Blinky* has been found as an adjective in middle Tennessee also, and as a noun meaning 'milk slightly soured' in western North Carolina.<sup>2</sup> An explanation of the word may be found in the EDD, which gives as one of the meanings of the verb *blink*, 'to exercise an evil influence, bewitch, overlook; hence, to turn anything sour.' *Blinked* is therefore 'bewitched, soured, spoiled.' The EDD has no examples of blinked milk, but has blinked beer and ale: 'Beer which we call blinked has no acidity, but an ill flavour peculiar to itself; said to be occasioned by too long delay in fermentation. Blinked-

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1. J. H. Combs, 'Old, Early and Elizabethan English in the Southern Mountains,' *Dialect Notes*, 4: 289 (1916); Horace Kephart, 'A Word List from the Mountains of Western North Carolina,' *ibid.*, 4: 407 (1917); Hubert G. Shearin, 'An Eastern Kentucky Word List,' *ibid.*, 3: 537 (1911).

2. T. J. Farr, 'Folk Speech of Middle Tennessee,' *American Speech*, 11: 275 (Oct., 1936); Horace Kephart, *loc. cit.*, p. 408.

beer will have a great tendency to turn sour; but certainly in our usage is blinked before it is sour'; 'Bottle ale . . . must not only be coold sufficiently, but also blynckt a little to giue it a quick & sharp tast.'<sup>3</sup>

*Bunch beans*, sb. pl., bush string beans. The explanation given by the mountain people is that these beans grow in bunches on the plant, or that one picks them in bunches. The EDD, I, 444, however, notes *bunch*, v. (used of seed), meaning 'to come up thicker in some places than in others; to plant beans in bunches instead of in rows.' It seems possible that the *bunch beans* of Pine Mountain were originally so planted, and that the name has remained even though the beans are now planted in rows. The DAE, I, 354, speaks of *bunch beans* as dwarf kidney beans; but near Pine Mountain they are green string beans.

*Care to*, to mind (used in the negative). 'Will you do an errand for me while you are at the store?' 'I don't care to' (i.e., 'I don't mind.' Cf. the more usual colloquial expression, 'I don't care if I do.'). This use is in harmony with one of the definitions found in the NED, II, 116: 'In negative and conditional construction . . . *not to care* passes from the notion "not to trouble oneself," to those of "not to mind . . . be indifferent."' The EDD, I, 520, notes the similar meaning 'to make no objection' with the negative, as in 'I dinna care to gang wi' you a bit.' Wentworth, ADD, p. 95, reports the pronunciation 'keer' for *care* in the Southern Appalachians; but in Pine Mountain I found it [ker], [kær], and [kar].

*Catch*, v., to have. 'If you don't watch out careful, you'll catch a fall.' The word is pronounced [ketʃ] or [katʃ], and the preterite is [ketʃt] or [katʃt]. This pronunciation is found also in the folk speech of Scotland and Ireland.<sup>4</sup>

*Creek*, sb., a mountain stream. I found this word invariably pronounced [krik], never [krík]. *Creek* appears in several word lists from the Southern Appalachians, and Wentworth, ADD, p. 143, notes that the pronunciation 'may be *crick* in one place, *crake* in another, or *creek*, riming with Greek.'

*Differ*, v. i., to matter, to make a difference. 'Hit don't differ if he goes or not.' Wentworth, ADD, p. 162, notes *differ* as an intransitive verb in the mountains of North Carolina, and as a noun ('Hit don't make no differ') in eastern Tennessee. Similarly, the EDD, II, 69, quotes the Scottish 'There is one big differ, though';<sup>5</sup> and the NED, II, 340, has examples of its use as a noun from 1627 to 1893.

3. EDD, I, 301. The first quotation is from Norfolk speech, the second from Surflet and Markham, *Countrey Farm* (1616), p. 549.

4. EDD, I, 539.

5. The quotation is from Stevenson.

*Fall off*, to become thin. 'She's fell off somethin' turrible, last two-three months.' The EDD, II, 289, notes a similar expression, *to fall away*, with this meaning.

*Favor*, sometimes *flavor*, v. i., to resemble each other in appearance. 'Are you brothers? You don't favor.' 'Joline and Arwillie's sisters, but they don't flavor.' *Favor* is in common colloquial use as a transitive verb ('He favors his father'), and there is one mention of it as a noun, found in Cumberland Mountain speech: 'Those girls are of a favor.'<sup>6</sup>

*Free-hearted*, generous. 'She's an awful free-hearted old soul.'

*Lack*, v., to fall short of. *Lack* commonly has this meaning, but is here used in peculiar contexts. 'I just lack the hem of having my dress finished.' The following sentence from Somersetshire, quoted in the EDD, III, 495, has *lack* in a similar context: 'I count you do lack vor ate some more beef an' pudden avore you'll be able vor t'an'le thick.'

*Latch-pin*, sb., safety pin. 'I lost the button off'n my coat. You got a latch-pin?'

*Make-out*, sb., a pretense. 'That ain't nothin' but a make-out.'

*Mash down*, to push down. 'Mash down on that handle.' Wentworth, ADD, p. 379, reports *mash down* with this meaning in Missouri and Arkansas, and with the meaning 'to crush' in Alabama, Georgia, Arkansas, and South Carolina.

*Natural*, adj., familiar. 'She's natural-lookin', but I don't know who she is.'

*Off*, away, absent from home. 'She works off.' Wentworth, ADD, p. 422, notes *off* in this sense in Florida.

*Prank*, v.i., to play. 'The doctor pranked around in my eye.' The EDD, IV, 607, gives as one meaning of *prank* 'to amuse oneself,' in Scottish, Irish, and Yorkshire speech. In the following sentence, heard in the Appalachians, the word has the same meaning: 'Children love to prank with the dog.'<sup>7</sup> Vance Randolph thinks that *to prank* means 'to experiment, to manipulate' in the sentence 'Thet fool boy'll ruinate hisse'f a-prankin' with thet 'ar choppin'-axe.'<sup>8</sup> But it seems to me that even here *prank* means 'play.'

*Retch*, v.pret., reached. 'He retch his hands up to heaven.' This preterite has been observed in the Tennessee mountains,<sup>9</sup> and also in the Essex dialect.<sup>10</sup>

6. H. D. Thomas, 'The English of the Mountaineer,' *Atlantic*, 105: 277 (Feb., 1910).

7. L. R. Dingus, 'Appalachian Mountain Words,' *Dialect Notes*, 5: 469 (1927).

8. Vance Randolph, 'More Words from the Ozarks,' *Dialect Notes*, 5: 477 (1927).

9. T. J. Farr, 'The Language of the Tennessee Mountain Regions,' *American Speech*, 14: 91 (Apr., 1939).

10. EED, V, 55.

*Ruin*, v.i., spoil. 'Them peaches 'll ruin if I don't can 'em right soon.'

*Sack in*, to put in bags or sacks. 'You c'n sack in them roas'n' ears now.'

*Shucky beans*, green beans dried in the pod. A *shuck* is a husk, shell, or pod. The term *bean shucks* has been in use in England since 1691.<sup>11</sup> In eastern Kentucky, the green beans are threaded and hung to dry in long strings, usually from porch rafters in the sun. To prepare them for cooking, the housewife washes the pods and cuts them up as she would cut green string beans. Wentworth, ADD, p. 555, notes *shucky beans* in West Virginia, but these are fodder beans.<sup>12</sup> T. J. Farr finds that dried beans are *shelly beans* in Tennessee;<sup>13</sup> he does not say whether they are shelled or cut up in the pod—one presumes the former.

*Snirl* or *snurl*, sb., a gnarl. 'I pulled up the plant to see if hit was a-growin', and thar was a big-old white snurl on the root.' *Snurl* is in this sense akin to *snarl*, a tangle or knot, and to *snare*. Webster's *New International Dictionary* mentions *snirl* as Scottish and dialectal; the EDD, v, 586, notes *snirl*, a gnarl or knot in wood; and Wentworth, ADD, p. 573 (s.v. *snarl*) finds *snurl*, a gnarl, in Missouri.

*Snirl* or *snurl*, v., to wrinkle (the nose) in contempt. 'He snurled up his nose.' Here *snurl* is related to *snarl*, to growl with a display of teeth ('The dog snarled at me'), and to *sneer*, *snore*, and *snort*. It is interesting to note that the EDD has *snirl*, sb., a nostril. The EDD, v, 585, also mentions *snurl*, to turn up the nose in contempt, as in the Lancashire quotation 'Thou needn't snerl up thi nooas, I'se as gud as thee.'

*Take*, v., to occupy, cover. 'The weeds'll take the field.'

*Tear up*, to break. 'Don't set in thet cha'r. One o' hits legs is tore up.' Several instances of *tear* meaning 'break' are noted in the EDD, as, for example, the Somersetshire quotation 'Mind you don't tear the pitcher' (vi, 48).

*Turn*, sb., personality, nature. 'He's got a good turn' (i.e., a pleasing personality). *Turned* is used as an adjective: 'Jim's better lookin' but John's better turned.' *Queer turned* (pronounced [kwær] or [kwar] near Pine Mountain), meaning odd or eccentric, has been noted by several authors.<sup>14</sup> Wentworth, ADD, p. 667, has *turn* as a verb, to act or conduct oneself, in Illinois speech: 'I don care so much about how a man looks as I do the way he turns.' The EDD, vi, 270, also mentions *turn*, sb., disposition, as in the quotation (from the Shetland Islands) 'She would be a great help to you, being of a particular turn with bairns.'

11. *Ibid.*, p. 415.

12. He notes also *shuck beans*, which are shelled string beans.

13. T. J. Farr, *loc. cit.*, p. 92.

14. Bess Owens, 'Folk Speech of the Cumberlands,' *American Speech*, 7: 94 (Dec., 1931); Lester Berrey, 'Southern Mountain Dialect,' *ibid.*, 15: 46 (Feb., 1940); Hubert G. Shearin, *loc. cit.*, p. 539.

*Waste*, v.i., to have a hemorrhage, especially from the uterus. 'Go git the doctor quick, an' tell him Maw's a-wastin'.'

*White-eye*, v.i., to quit. 'What you studyin' to do? White-eye on me?' The word is mentioned in this sense by two writers on the dialect of eastern Kentucky.<sup>15</sup> It is also noted as meaning 'afraid' in the following sentence from Tennessee: 'The baby's white-eyed of a dark night.'<sup>16</sup> Stuart Neitzel, writing from Harrison, Tennessee, says: '*White-eye*, used as a verb, . . . means to be overcome, usually by heat: as, "I nearly *white-eyed*, digging in that ditch."<sup>17</sup>

Besides these words, which are fairly common along the creeks near Pine Mountain, the speech of individuals often contains odd expressions, sometimes picturesque ones. 'I combed the baby's hair this mornin', but she's wooled it down over her eyes.' 'What ever went with Louise?' (i.e., what became of her?). 'Edna's been puny, so I don't put nothin' on her' (i.e., I don't make her work).

The interesting habit of making verbs from nouns and adjectives, and nouns and adjectives from verbs, is illustrated by the following:

'Thar's a-goin' to be a speakin' at the school-house.'

'I watered the plants, but they just limped down' (i.e., became limp).

'John's a-goin' to night-watch in town tonight.'

'Thar ain't nary life guard here. Will you life-guard for us?'

'Miz Turner's the knittingest woman ever was.'

'Teacher says my chillern's the readingest chillern she ever knowed.'

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15. Owens, *loc. cit.*, p. 94; Shearin, *loc. cit.*, p. 540.

16. Farr, *loc. cit.*, p. 92.

17. Stuart Neitzel, 'Tennessee Expressions,' *American Speech*, 11: 373 (Dec., 1936).

# STILLERS' ARGOT

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WHISKY,' said Aeneas MacDonald, a Scots liquor authority of no small capacity, 'is a reincarnation; it is made by a sublimation of coarse and heavy barley malt; the spirit leaves that earthly body, disappears, and by a lovely metempsychosis, returns to the world in the form of a liquid exquisite and impersonal. And thence whisky acquires that lightness and power which is so dangerous to the unwary, so delightful to those who use it with reverence and propriety.'

This explanation of how whiskey is made delights and edifies drinkers who have never stepped into a distillery or who have never poked deeper into the mystery of whiskey than swishing it with the magic swizzlestick. However, to those human beings who actually make the high-octane potable, MacDonald's explanation is little more than a stringing together of unintelligible sounds. Like the railroader, sailor and aviator, the distillery worker has created an argot full of colorful terms and picturesque shortcuts of speech to perform his tasks quickly, easily and efficiently.

When a cooker in the grain processing department of a distillery remarks, for instance, that he is 'dropping a cook,' he is referring to the operation of running cooked mash from the huge grain-cooking boilers into the fermenting vats. If a still-house worker says he has 'set a tub,' he has filled a large vat with yeasted mash for the fermentation that will result in distillery 'beer.' From 'wells,' or vats, the beer is pumped to the stills for distillation into 'high wines.'

Accidents occur in the best regulated still towers, so a 'spirit runner' (one who operates a still and not a disembodied Western Union messenger) may make the mistake of blocking a still; in other words, he lets the pans (sections) in the still column boil dry and stops the process of distillation. Then it is necessary to 'sprout a column,' by putting malt sprouts in the still column to 'plug up' the leaks to resume distillation.

The waste from the distillation of beer into high wines isn't offal but 'off-falls,' the still operator insists. The more common name for off-falls, however, is 'slop,' which is pumped to the 'feed house' to be converted into distillers' dried feed, used for fattening livestock.

Still operators regularly 'charge a still,' by filling the still with high wine for redistillation. When a still operator talks about 'catching heads' and 'catching tails,' he isn't reporting on penny-matching sessions or confessing he bulldogs pink elephants and purple alligators. He is simply and soberly referring to the act of properly adjusting the valves to divert

the flow of low wines coming off the still into the government-specified 'blue lines' (blue-painted copper pipes) leading to the low wine tanks. To 'catch the heads,' therefore, is to catch the low wines, 'first product,' which comes off the still during a distillation process. The second or 'middle product' to come off the still during a still 'run' is green whiskey. To 'catch the middle run' is to divert the green whiskey or 'finished product' over the government-specified 'black lines' which lead to the whiskey tanks in the cistern room where the whiskey barrels are filled. To 'catch the tails' is to catch the last part of the still run, which is again the low wines.

The distillery worker is no refined connoisseur of whiskies, unless he happens to be the high-salaried company 'taster.' However, he has an excellent label for whiskey of very poor quality—'bug juice.' A young, wild, bitey whiskey may be called 'panther sweat,' but the term has an indelicate variation which is more frequently used. The same practice holds good for 'angel teat,' a mellowed whiskey with a rich bouquet.

Along with his judgment of whiskies, the distillery worker also is a fair judge of drinkers. A 'paper belly' is a person who can't take his liquor straight or one who grimaces when he swallows the stuff. An individual who has a stomach of tissue paper quality may have a physical reaction which distillery workers are wont to term 'selling buicks' and doctors 'regurgitation.'

A 'thief' in a distillery is a hollow metal instrument shaped like a large Eversharp pencil. It is inserted through the bung-hole of a barrel to draw out liquor for sampling and proofing. The instrument has a small hole in the top over which the operator, usually a government storekeeper-gauger, places his thumb to withdraw the whiskey by means of atmospheric pressure. Some imaginative still-house denizens have tried to account for the origin of the 'thief' as a device invented by nippers who liked to hit the barrel on the sly during working hours. This is far-fetched in view of the fact that the rubber siphoning tube, which can be easily concealed in any overall pocket, appears to have had traditional usage among distillery workers. The best explanation for the origin of 'thief' is that it is another instance of a striking American term for an instrument that makes a slick job of the work for which it was practically and respectably designed.

Two honorable devices of the still tower are the 'tell box' (sometimes called 'tail box') and the 'goose.' The tell box is a glass-enclosed meter through which the products of the still flow, after final condensation, to measure rate of flow and quantity of production. It also records the proof of the distillate. The goose or 'goose tank' is the dephlegmator (reflux

cooler) on a huge still. Like the plumber's gooseneck, the goose tank acquired its name because of its general appearance. To put a still 'on the goose' is to operate a still in conjunction with the dephlegmator.

For the edification of non-distillery workers, it is well to point out that distillers never refer to a still coil as a 'worm,' as did the bootleggers who manufactured popskull and rotgut during Prohibition. The reason for this is that the illegal distiller used a small still which cooled the vapor into liquid by running the vapor through the worm immersed in cold water. The legal distiller, if and when he uses a coil still instead of a pan still, changes the process. He sends the vapor through the coil immersed in the beer of the high wine which is to be distilled.

Stillers' argot, like all others, undergoes changes from era to era. Undoubtedly many of the terms peculiar to distillery workers in the days before Prohibition have been forgotten even by the old heads in the game. However, research in yellowing periodicals and journals of the liquor industry indicate that the terms involving distilling processes and stills are as old as 'scroll water,' an expression (signifying the steam curling off the still coil) that arose among distillery workers even before Aeneas MacDonald described whiskey as the reincarnation, sublimation and metempsychosis of heavy barley malt.

#### 'TO GRAVEL'

Wentworth's *American Dialect Dictionary* lists the dialect term 'to gravel' as reported in northwestern Arkansas and northeastern Kentucky with the meaning 'to dig for sweet potatoes.' I have long known the word to be in use in southwestern Ohio, but I have never heard it used in connection with sweet potatoes but only in connection with the white variety and then only with early ones. It is usually used when one speaks of digging enough of the very early ones to make a meal.

Just last week a Darke County farmer to whom I was talking told me, in speaking of his vegetable

garden, that he could have new potatoes for dinner if he wanted 'to gravel.' Then he explained, almost unconsciously, that he meant he would have to dig around carefully in the hills hunting the bigger ones and leave the little fellows to develop. This is a typical example of the use of the term in our rural areas and seems to be understood by all farmer folk. It may well be used in connection with digging sweet potatoes, but I have never observed it nor have I ever heard it used when farmers were talking about the regular harvest in the late summer or early fall.

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# SOME EXCESSES OF SLANG COMPILERS

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DURING the last decade the popular press has published many special vocabularies of trades, professions and hobbies. These lists usually contain terms that have been deliberately invented by individuals and that have little currency among the members of the group to which they are attributed. In recent years two conspicuous examples have been the compilations of terms said to be used by soldiers and by jazz musicians. We may use these two examples to illustrate some of the objections to this uncritical method of presenting new American speech.

If a soldier in the mess hall wants the canned milk, he is presumed to say, 'Pass the *armored cow*, please.' If he signs the payroll, he is signing the *scandal sheet*. To sleep in a real bed instead of an Army cot is to *hit the fluffy whites*. The Army bugle is a *misery pipe*. A furlough is a *homing device*, and hamburgers are *hand grenades*.<sup>1</sup> Such terms have long been a standing joke among soldiers, who are as surprised as civilians when they come across them in the press.

Compilers of jazz slang<sup>2</sup> (including a contributor to *American Speech*) tell us that musicians say *sliver sucker* for clarinetist, *doghouse* for bass fiddle, *gitter* or *git box* for guitar, *syringe* for trombone, and use such terms as *in the groove*, *longhair*, and *slay 'em*. Yet, these terms do not appear in the literature on jazz, and are not used in daily conversation among musicians. A score of jazz players in New York whom this writer questioned knew the meaning of only a few such terms, and even these are not customarily used.

Since compilers of these expressions tend to copy from one another, some of the terms gain a doubtful currency among the compilers themselves, but not for the purpose of ordinary discourse. Generally these terms are invented by persons not actually members of the community that is said to use them. The military terms above have been created by newspaper writers, veterans of World War I who remember the comic aspects of army life, teen-age girls with teen-age boy friends in uniform,

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1. Cf. 'Army Slang, 1943 Edition,' *The Reader's Digest*, Vol. 42, No. 250, Feb. 1943, p. 176; Albert A. Ostrow, 'Service Men's Slang,' *The American Mercury*, Vol. 57, No. 239, Nov. 1943, pp. 552-556; 'Glossary of Army and Navy Language (Part I),' *The Writer*, Vol. 57, No. 12, Dec. 1944, pp. 373-375; Park Kendall and Johnny Viney, *A Dictionary of Army and Navy Slang*, N.Y., M. S. Mill Co., 1941.

2. Cf. Letter, *The American Mercury*, Vol. 38, No. 149, May 1936, p. x; Richard Williams, 'Basic Swing-lish,' *House Beautiful*, Feb. 1944, p. 27; Holman Harvey, 'It's Swing,' *Delineator*, Nov. 1936, pp. 10-11, 48-49; and H. Brook Webb, 'The Slang of Jazz,' *American Speech*, Vol. 12, Oct. 1937, pp. 179-184.

and USO workers and entertainers. Those invented by soldiers are not numerous. Jazz terms are generally introduced by publicity agents, masters of ceremonies, popular music magazines like *Downbeat*, radio announcers and young people who are enthusiastic not about jazz in the most widely-used sense of the overworked term, but about the music of the big popular 'name' bands.

Considering the origin and limited currency of such terms, we see that they are too often presented as a living part of the American language. The pretentious or ambitious claims of compilers should be carefully examined, for they incline to accept all terms uncritically merely to increase their collections. The fact that these terms appear in print in itself invests them with an aura of legitimacy. Although it is difficult to prove a negative proposition, even a superficial familiarity with soldiers and musicians reveals that such terms are just as foreign to them as to the readers whom the glossaries are intended to inform or amuse.

One of the few compilers aware of the pitfalls we have been discussing is H. Brook Webb, whose contribution appeared in this journal in 1937. Mr. Webb properly noted that new expressions of jazz slang are constantly invented, but that many of them do not endure. His claim that his own list included only the more permanent examples of jazz slang was nevertheless not quite warranted. Mr. Webb, like so many others who have collected musicians' slang, apparently was too much impressed by the language of *Downbeat*, which is frequently mistaken for a trade paper. Although it used to call itself 'The Musician's Newspaper,' *Downbeat* is, I believe, not intended primarily for musicians, but for listeners to popular music, who form its main body of readers.

The most conspicuous shortcoming of jazz slang collections (including Mr. Webb's) is the failure to distinguish between *jazz* and *commercial* music. Although the *musical* distinction between the two has been vigorously denied by one close student of the sociological aspects of popular music and its appreciation,<sup>3</sup> it is nevertheless *linguistically* an essential one, for the terms of each type are not used interchangeably with those of the other.

*Jazz* or *hot jazz* is (to avoid arguable, musically technical definitions not germane to this discussion) usually taken to refer to that music played by Negroes in New Orleans about fifty years ago, developed there by both Negro and white musicians and later played in all parts of the country, and still played today generally by small bands. *Commercial* (used as a

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3. T. W. Adorno, 'On Popular Music,' *Studies in Philosophy and Social Science* (N.Y.), Vol. 9, No. 1, 1941, pp. 17-48; also reviews of Wilder Hobson's *American Jazz Music* and Winthrop Sergeant's *Jazz, Hot and Hybrid*, same issue, pp. 167-178.

noun as well as an adjective) music is the most popular brand, originating on Broadway and in Hollywood, played by the large 'name' bands in theaters, night clubs, in the movies and on the radio; it includes *sweet* and *swing*, said to be the two extremes.<sup>4</sup>

These two terms are actually used in this way by jazz musicians, enthusiasts and critics, the persons using them most often. The terms of *commercial* music, however, are mainly written, not spoken, and it is these expressions which are usually offered as jazz slang.

The special expressions of *jazz* slang are ever dwindling in number, for as they are adopted by persons who are identified with the *commercial* field they are dropped by those who formerly used them. Thus *jive* and *lick* have in the last decade been virtually lost to jazz. Terms that are on their way out of use by jazz musicians and jazz fans are *low-down*, *solid*, *fake*. The division between the two fields reveals how the terms used by those connected in any way with *commercial* music acquire a tone that is objectionable to *jazz* musicians and their admirers. Persons who use *commercial* slang are looked upon as pretentious frauds who want to make a show of being 'insiders.'<sup>5</sup>

The terms deliberately invented by masters of ceremonies, popular writers and comedians are not so expressive as those developed by jazz musicians and soldiers themselves. *Tailgate*, *solid*, *jam*, *riff*, *gutbucket* and *barrelhouse*, for example, all have clear denotive qualities, naming musical techniques or styles which needed symbols so that they could be referred to easily. But what purpose is served by the invention of such terms as *Godbox* for *organ*, *skin beater* for *drummer*, *syringe* for *trombone*, and the other equally dull synonyms for existing terms, by persons on the periphery of the profession? The same comparison is easily made for soldier slang. Compare *scandal sheet* for payroll, *tiger meat* for beef, *bathroom stationery* for toilet paper, *tire patches* for pancakes, with *shack-up* (spend a night or a longer period with a female), *sweat out* (wait), *latrine rumor* (any untrustworthy rumor making the rounds), *chew ass* (reprimand severely).

In each case the terms especially invented by persons not familiar through experience with the daily life of soldiers or musicians bear the mark of their artificial origin. They seldom serve a denotive purpose, are laborious, and lack the expressive quality of the terms that have been born of the life experiences of the participants themselves.

4. For a discussion of the historical development of the meanings of *jazz* and *swing*, cf. Wilder Hobson, *American Jazz Music*, N.Y., Norton, 1939, pp. 74-84.

5. Joining the jazz fans who dislike *commercial* double-talk are the devotees of 'serious' or 'classical' music, who see in popular music and its language only barbarism and vulgarity. Cf. editorial, *The Etude*, Vol. 52, No. 7, July 1934, pp. 393-394; and Gustav Klemm, 'The Jargon of Jazz,' *The Etude*, Vol. 52, No. 8, Aug. 1934, pp. 455-456.

# ANALOGICAL CORRELATIVES OF 'THAN'

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ENGLISH *than*, unlike the analogous connectives in French, Spanish, and German, is not cluttered with varying uses that might keep it an 'empty word,' but is strictly limited to the use, and hence the meaning, of unequal comparison. While it appears a good part of the time as [n] ('His is better 'n mine'), which is the same as the *n* of 'His and [n] mine,' the rest of the time it is distinctively [ðæn] (as in 'What's it better than?') or [ðŋ], and doubtless always has the latter sound when there is danger of confusing *and* and *than*, as in 'He thinks he had better have yours than [ðŋ] mine.' The fact that it is a distinct morpheme with a distinct meaning has probably aided its extension beyond the grammatical comparison of adjectives and adverbs. That extension is the theme of this paper.

Thus far the only completely successful transfer from out of the realm of the comparatives has been that of the correlation of *than* with *different*.<sup>1</sup> Other shifts exist in embryo, and will be noted.

The success of *different than* deserves study because of the remarkable series of predisposing circumstances that made the correlation practically inevitable. Probably the two most important trials that any new form must undergo in order to survive are the semantic test of usefulness and the syntactic or morphological test of how closely the form fits our speech habits. *Different than* is a shining example of survival on both counts.

Let us see some examples of *than* with *different* and *differently*:

'She is different than me'—conversation quoted in Haldeman Julius *Little Blue Book* No. 1379, p. 45.

'It caused quite different reactions in a man than in a woman'—advertisement in *Collier's*, 12 Aug. 1939, p. 48.

'A somewhat different vocabulary than that which is general in Philadelphia's younger masculine set'—*Writer's Forum*, Aug., 1940, p. 9/1.

'Wishing men were different than they are'—*Progressive*, 17 Sept., 1945, p. 1/2.

'The one injected with serum reacts differently to the serum, than does an individual who has never come in contact with the given agent'—*Harper's*, Jan., 1939, p. 191.

The reader will note that these are, with the possible exception of the first, literary examples; i.e., they are not quoted for humorous effect or to show ignorance or some dialectal peculiarity on the part of the speaker. In short, they are used as 'correct' forms. That *Harper's Magazine*, which still writes *to-day* with a hyphen, should have accepted the expression is significant.

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1. See "'Different"—Comparative Degree?' *English Journal*, June 1939, p. 480-481.

The last example quoted illustrates the test of usefulness. Without *than*, the writer would have been compelled to use the roundabout and transposed 'The one injected with serum reacts differently to the serum, *from the way in which* an individual who has never yet come in contact with the given agent *does*.'

The test of how *than* with *different* fits our pre-existing language habits is shown by the relationships in which *different* parallels adjectives in the comparative degree.

1. The comparative degree always suggests *difference*. 'Better than that' = 'Different from that in goodness.'

2. Both *different* and the comparatives may be followed by *to* or *from*. *Different* with *to* is common: 'How different things are now to what they used to be!'<sup>2</sup> Comparatives with *to* are possible: "Cooler today to what it was yesterday' (heard in conversation in central Missouri in June, 1939). *From*, of course, is regular with *than*, and may be found also with the quasi-comparative *another*: 'From following another is sometimes improperly used instead of *than* in such sentences as "Judges of quite another stamp from his Majesty's judges of assize."'<sup>3</sup> Or *another* may parallel *different* by taking *to*: 'There are folk songs of quite another character to these dancing songs.'<sup>4</sup> To complete the analogy, *than* is treated as a preposition by most speakers: 'Older than me,' 'Nicer than her,' etc.; this fact is strengthened by many 'correct' uses of the objective there: 'I'll take you rather than him.'

3. The relationships *good-better* and *same-different* are similar. Therefore if *the same as* parallels *as good as*, *different than* should parallel *better than*.

4. *Different* shares with the comparatives many adverbs of degree which are not shared (at all, or in the same degree or way) by non-comparative adjectives (other than *different* itself). We may divide these adverbial expressions into three sets: (1) *little, hardly, scarcely, barely*; (2) *a little bit, a trifle, a shade, a mite, a lot (a heap, etc.), rather, somewhat*; (3) *no, any, some, much, far (far and away, 'way, 'way 'way, etc.)*.

Of the first set, *little* is used only with comparatives and with *different*: 'It is little newer than I expected,' 'It is little different from what I expected'; we would not say 'It is little old.' The others are most freely used with comparatives and with *different*, although sometimes they appear with the positive degree, especially with adjectives in themselves

2. *To* here would also be acceptable in French and Spanish. The kinship of 'opposition' and 'difference' is obvious.

3. Funk and Wagnalls' *College Standard Dictionary*, s.v. *another*.

4. Yorke Trotter, *Music and Mind*, London, Methuen, p. 72.

highly suggestive of degree ('It is barely hot'), or with the adverb itself reduced to a mere negative ('It is scarcely new').<sup>5</sup>

Of the second set, *rather* and *somewhat* have been stereotyped, with the positive degree, in the sense of 'not fully.' They retain their more relative sense with the comparatives and with *different*. The other expressions are seldom used with the positive degree, and when they are it seems to be only with an implied comparison ('He is a little bit old for his job' = 'older than is customary or suitable') or with an adjective denoting something commonly existing in varying degrees ('She is a trifle sick'). *A lot* (along with *lots*, *a whole lot*, *a great deal*, *vastly*, etc.) is barred except with *different* and comparatives. The latter are freely used with all the adverbs in this set.

The third set provides the best test. Aside from *good* and *fair* ('That's no good'; 'It isn't much good'; 'Is it any good?'; 'What you did is no fair'), and, for *much*, the predicative *a-* adjectives (*alike*, *akin*, *alive*), no instances of the positive degree seem to be found construed with the adverbs of this group.<sup>6</sup> *Far* (and its synonyms *away*, *a long ways*, etc.) shows no examples, to my knowledge, of use with the positive degree, but is freely used, as are the others, with the comparative degree and with *different*: 'The stick-up . . . was on a far different plane than the current sheep-shearing.'<sup>7</sup> Louis H. Gray uses *far different*.<sup>8</sup>

Of course there are many adverbs of degree acceptable with *different* (and other positive-degree adjectives) but not with the comparatives: *as*, *so*, *more*, *less*, *how*, *too*, *very*, *highly*, *quite*, *such a*.

#### OTHER SHIFTS OF 'THAN'

Among the embryonic shifts of *than* to a broader range, the one with *prefer* appears to be most established. A secondary factor helping *than* here is the fact that *prefer* is often construed with an infinitive, which would result in a double *to*: 'I prefer *to* hire this man *to* hiring any other.' In the five examples I quote, four may be thought of as showing ellipsis of *rather*; in the fifth, however, the addition of *rather* is more strained:

'The nobility . . . preferred to see at the head of affairs a man of ancient lineage, than an upstart who offended them'—Dozy, *Spanish Islam*, Stokes translation, N.Y., Duffield, 1913, p. 482.

5. My generalizations do not include participial adjectives.

6. *No* appears as an augmentative, possibly as an extension of its adjective use: 'No small amount,' 'No mean opponent,' 'No uncertain terms.' *Any* here would clearly reveal itself as an adjective: 'I don't want any small amount.' The adjective-to-adverb transition of *no* may parallel that of *such a*, as in 'Such a good man.'

7. *Esquire*, Nov. 1939, p. 39/2.

8. *Foundations of Language* (New York, 1939), p. 28.

'I'd prefer almost anything than to have Rebecca come down now with all of her questions'—Gardner, *The Case of the Empty Tin*, N.Y., Morrow, 1941, p. 252.

'The Japs preferred to take the spoils of the Orient than to tackle the El Dorado on this side of the Pacific'—*Progressive*, 26 Apr. 1943, p. 4/3.

'Prefer to go . . . than'—speech of Dr. Louis B. Wright of Huntington Library, Feb. 1945.

'I preferred having the small bit of his life and his attention than all of some other man's'—*American*, July 1945, p. 151/2.

Also paralleling *to* is this construction with *superior*:

'It is far superior than attempting'—speech of Carleton Beals, Topeka, Kansas, 23 Nov. 1939.

*Else, other, or more* appears to be elided in these:

'Has left little alternative to the so-called Aryan Germans than to seize the Hitler life line'—*Reader's Digest*, Nov. 1938, p. 117/1.

'There was nothing he could do than to take his head through the opening'—student translation, Univ. of So. Calif., 30 May 1945.

'Used many times the amount of gasoline than the Canol project produced'—Fulton Lewis broadcast, 10 P.M., P.W.T., 8 Mar. 1945.

Finally, an instance of *scarcely* = *no sooner*:

'Scarcely had the clatter of their carts died away than a carriage raced through 25th Street'—*Reader's Digest Reader*, N.Y., Doubleday Doran, 1940, p. 120.

# EDITORIALS AND REVIEWS

## A WALT WHITMAN HANDBOOK

THE BODY of scholarship and critical interpretation concerning Walt Whitman has grown to vast proportions since the first words were written about the 1855 edition of *Leaves of Grass*. His thought, unsystematic and tenuous, and the form in which it clothed itself give rise to conflicting opinions. His inner life that found expression in his poems cannot be laid bare by any single interpretation.

Gay Wilson Allen, himself a contributor to Whitman scholarship, has recently surveyed the field, attempting to summarize, to select and evaluate significant contributions, and to supply material on certain little-studied phases of Whitman's thought and art. His book, which contains a good working bibliography, deals with Whitman's fundamental ideas, his social thought, his style, and his relation to world literature.<sup>1</sup> Not only has Mr. Allen surveyed the existing body of Whitman scholarship, but he has also pointed out areas still comparatively untouched. He suggests the need for further study on the relation of Whitman's thought to the concept of the Great Chain of Being, on the sources or parallels to Whitman's thought, on the development of his ideas (a study dependent on a better arrangement of his manuscripts than we have at present), and on Whitman's influence in Canada, Australia, and New Zealand.

One of the most interesting sections of the book is on Whitman's organic theory of words. His poetry was marked by a bold use of words, by a large and indiscriminate vocabulary. He mingled the resilient, colorful words of common speech with highly literary and foreign words, caring little for their precise meaning and much for their sound and suggestiveness. If he was careless in using words, he had a well-developed theory of language. Emerson had expressed all that Whitman believed, but Whitman made broader applications of the ideas. Like Emerson, he believed that words were symbols of things, that nature was itself a symbol. In this view, distinctions of high and low, good and bad, disappeared. The poet used words as symbols to indicate man's relation to the universe. He gave to words, which were not static, a power long forgotten. He put them in new relationships. He raised them up so that the small thing spoke for the great. Whitman found words suggestive, exciting, significant. Yet he did not rest in the words themselves but sought the truth they reflected. His theory, which made the subjective meaning tally with objective fact, was mystical, transcendental, and

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1. *Walt Whitman Handbook*. By Gay Wilson Allen. Chicago: Packard & Company, 1946. xviii, 560 pp.

semantic. The bibliography for this section suggests several sources for study of Whitman's idea of language. Among them are: *An American Primer*, edited by Horace Traubel, Boston, Small, Maynard and Co., 1904; Rebecca Cox, 'A Study of Whitman's Diction,' *University of Texas Studies in English*, xvi, 115-124 (July, 1936); F. O. Matthiessen, 'Only a Language Experiment,' *American Renaissance*, New York, Oxford University Press, 1941, pp. 517-625; Louise Pound, 'Walt Whitman and the French Language,' *American Speech*, 1, 421-430 (May, 1926), and 'Walt Whitman's Neologisms,' *American Mercury*, iv, 199-201 (February, 1925).

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### LANGUAGE AS A SYSTEM OF SIGNALLING

THE CONVENTIONAL 'man from Mars' (our usual symbol for an ideally objective observer), studying human society as a whole, would soon notice, as a feature of central significance, our extensive use of *signals*. These signals, acting as stimuli through any one of the five human senses, are in many instances partially similar to each other, forming more or less complex *systems* of signalling. Of such systems, those most widely used and most complex are undoubtedly those of an auditory nature, normally produced by the respiratory organs and related parts of the human body. Our 'man from Mars' would at least note the existence of many such auditory systems of signalling (*linguistic* systems or *languages*), and would observe their function in human life as a means of transferring stimuli across distances of space and time, either from one body to another ('communication') or within the same body ('thought'). If he were to study in detail the structure and patterning of one or more languages, he would be engaging in the work commonly known as *synchronic* or *descriptive linguistics*; if he should study the changes in one or more languages in the course of time, he would be working in *diachronic* or *historical* linguistics.

Coming at the subject from a necessarily human, rather than 'Martian,' point of view, most of us who work in linguistics are inclined to devote ourselves to study of one or more languages as such, with little or no attention to the relation of language to other systems of signalling. We have long needed a thorough study of the function of language from this point of view; Eric Buyssens' *Les Langues et le Discours*<sup>1</sup> is such a study, which to a large extent fulfills its aim and meets our need. In eight short

1. *Les Langues et le Discours: Essai de linguistique fonctionnelle dans le cadre de la sémiologie*. Par Eric Buyssens. (Collection Lebègue, 3me Série, No. 27.) Bruxelles: Office de Publicité, 1943. 98 pp.

but compact and well-filled chapters, Buyssens discusses 'Sémiologie et linguistique fonctionnelles' (pp. 5-7); 'L'acte de communication' (pp. 8-17); 'Analyse psychologique de l'acte de communication' (pp. 18-33); 'La sémie et le signe' (pp. 34-42); 'Classification des sémies' (pp. 43-48); 'Rapports entre sémies' (pp. 49-56); 'Le discours et la pensée' (pp. 57-64); 'Les notions systématiques propres au discours' (pp. 65-91). Buyssens identifies *le discours* (about equivalent to 'language in the abstract') as the functional aspect of speech (*la partie fonctionnelle de la parole*, p. 30), and establishes as the fundamental object of his study of concepts *sème* 'signal,' *acte sémique* 'act of signalling,' and *sémie* 'system of signalling.' He notes, quite correctly (pp. 43 ff.), that language is only one of a number of types of *sémies*, more or less complete, which can use any one (sometimes more than one) of the five senses; language has become our normal means of communication because of its quantitative superiority, as contrasted to other systems of signalling (pp. 92 f.). As a prime example of a visual *sémie*, Buyssens uses the European code of road signs, with its conventionalized signals utilizing plaques of different shapes and colors, and bearing different markings (arrows, lines, etc.); this code has a set of rules (a 'grammar') of its own, and can be interpreted directly on sight, without the necessity of any aural-oral translation. In the first part of *Les Langages et le Discours*, Buyssens makes the points which we have re-stated in our first paragraph; his eighth chapter is a discussion of the elements he considers essential to language as a signalling system. In this chapter, the sub-divisions are 'L'unité du discours' (about equivalent to *utterance* in American linguists' usage), 'Le signe intégral, le vocable et le mot' (about equivalent to our term *free form*; Buyssens reserves the term *morphème* for what we would call *bound form*); 'Modalité et substance du discours'; 'La phrase, la rhèse [= *elliptical minor clause*] et l'interjection'; 'La personne grammaticale'; and 'Sens et nature du mot.'

The current American school of linguistics will find chiefly two aspects of Buyssens' work to object to: his philosophical dualism, and the limitation of his discussion to such languages as are known to West Europeans in general. The dualism is seemingly so rooted in our whole culture and even in our normal speech as to be almost inescapable except by a determined effort to free oneself from its prejudices—an effort which not many in America, and almost none in Europe, are willing to make. But most of Buyssens' points, when re-phrased in non-mentalistic terms, are seen to be quite valid. The other defect is perhaps more serious: through neglect of non-West-European linguistic systems, Buyssens takes certain West European features, such as modality and the three grammatical persons, as universal, when they are not necessarily so. We still need a thorough

survey of all well-described languages, such a survey as Sapir hinted at (in ch. VI of his *Language*) but never carried out, to tell us what aspects of language really are universal.

Buysens' work is good, though, and shows evidence of thorough analysis and careful synthesis of his materials. It will be of great use to future students of the social function of language, and to linguists seeking to relate their work to the rôle of signals in society in general.

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### WEST VIRGINIA PLACE NAMES

INTEREST in the origin and meaning of place names in the United States goes back to early times; a systematic study of the subject, however, has been started only recently. Within the last decade a gratifying number of books on place names has been published. Last year the first historical account of the naming of geographical features of our country appeared in *Names on the Land* by George R. Stewart. It is to be hoped that this interest will in the near future lead to a comprehensive dictionary of United States place names.

West Virginia is the latest state which can boast of a preliminary survey of its nomenclature. The most valuable and interesting part of Mr. Kenny's book<sup>1</sup> is the Introductory Essay, in which he gives us an excellent survey of place naming in West Virginia. In the first part he presents a historical account of when, why, and how the names of his state originated. In the second part he tells of the materials and methods employed in composing the book and shows that he approached his subject seriously and objectively. The third part, finally, which he calls 'Philology,' must indeed be considered a definite contribution to the study of American nomenclature.

The same praise cannot be bestowed unreservedly upon the body of the work itself. The results of serious and painstaking research are evident throughout. Systematic search of maps and other sources has brought to light many variants in spelling—so important for the evolution of names and so often neglected by writers on place names. But Mr. Kenney's method of presentation is not very satisfactory. The very first name treated in alphabetical order reads as follows:

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1. *West Virginia Place Names. Their Origin and Meaning, Including the Nomenclature of the Streams and Mountains.* By Hamill Kenny. Piedmont, West Virginia: The Place Name Press, [1945]. xii, 768 pp.

## AARONS

A h. and discontinued p. o. on Aarons Fk., Elk D., Kanawha Co. GGWVa 1904, p. 10. Aaron Fork; Aarons, post village. DIUSGSChQ Ed. 1936: Aarons; Aarons Fk. NDA 1933.

This h. evidently takes its n. from the fk. it is on. Dr. Roy Bird Cook, in a letter dated March, 1940, corroborates this, but states that he does not know 'who Aaron was.'

HFFCUS 1790, p. 31, lists *Aaron* as the given n. of two negro slaves; and, p. 47, lists the surname, Benjamin *Aaron*.

I doubt whether a discontinued post office which is not mentioned in such detailed gazetteers as Lippincott or Rand-McNally need be included in a book where many other more interesting or more important names are excluded, especially if nothing is known about the name except that it appeared in an old gazetteer and on the atlas sheet of the Geological Survey. One wonders why two negro slaves by the name of Aaron who lived in 1790 are mentioned in connection with a geographical feature which is recorded apparently for the first time in 1904.

Here is an example of another kind. In Webster County there is a little cluster of names: Strouds, Strouds Creek, Strouds Knobs, Stroud's Glades—all commemorating Adam Stroud, whose family was killed by Indians in 1772. The name and the presentation of this episode of frontier life deserves ten or twelve lines. Mr. Kenny, however, tells the story four times in almost identical terms, quoting four different authorities, who apparently copied from the same source. This somewhat tiring information about the unfortunate German settler, Mr. Kenny tops with a dissertation on the generic 'glade' and thus stretches the item to over a page.

In contrast to this disregard of economy of space is the author's amazing penury in spelling out words and titles. D. stands for district, n. for name, h. for hamlet, br. for branch, Brit. and E. B. for Encyclopedia Britannica, C. D. for Webster's College Dictionary, etc. This seems to be unnecessary because the text is so generously spaced that plenty of unprinted paper would be left if the words were spelled out. This, however, is only annoying. Mr. Kenny's predilection for creating monstrous accumulations of letters by abbreviating titles is decidedly confusing, especially since the abbreviations are enumerated in four different lists, one in the front and three at the end of the book.

Under Gauley River we find the following paragraph:

Hale (TAP., p. 44): 'The earliest spelling of the name that I have seen, . . . was Gawly.' 1793 DebLondMpKyImlay: 'French Purchase of Galliapolis.' New&ElGen1821: Gaul R. Lewis (1906, pp. 267-68) citing USbyTDrbEdBrksUnivG1812: Gauley. Va1822C&L: Gauley R. GGWVa 1904, p. 60. DIUSGS 1912. NDA 1933.

It takes quite a while to solve these puzzles by consulting the various lists. The 1793 DebLondMpKyImlay puzzle could be solved only because the date was given, but the USbyTDrbEdBrksUnivG1821 defied all research, in spite of the date.

This criticism of the method of presentation should not becloud the value of the book in other respects. Mr. Kenny reveals a wealth of new and interesting material, and it was his intention merely to present the results of his research instead of interpreting and integrating them. In the Preface he says clearly: 'The book is not in a popular vein.'

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### SOME LEXICOGRAPHICAL NOTES

The Editor, *American Speech*:

In going over the issues of *American Speech* which I had missed while overseas, I jotted down some notes, which follow.

In the article on New Guinea pidgin in the October, 1943, number the author, Robert A. Hall, Jr., finds but three words 'clearly of Romance origin'—*pato*, *pickaninny* and *saevi*. The second is common enough, but the first and third I never heard in Papua, New Guinea, New Britain, the New Hebrides, or any of the other groups down there I visited before the War. But what about *allez*? It means a multitude of things, and is used and understood everywhere in those parts. Mr. Hall explained the invariable use of *big-fellow* for large; but he did not add that this adjective sometimes changes the meaning of the word it modifies. A *big-fellow bokus*, for example, is not a large box: it's a piano. A *big-fellow balus* (bird) is not an eagle but an aeroplane.

In the February, 1944, number, in 'Among the New Words,' I find *sand happy*. I served with the British Eighth Army in the desert from El Alamein clear up into Tunisia, and also with the British Ninth Army in some pretty remote parts of Syria, but I never heard *sand happy*. *Bomb happy*, yes, when a bloke had been Stuka'd too often. A *bomb happy* man was hysterical. And *sand silly*, yes. This was a milder form of mental derangement, unaccompanied by hysteria, and unrecognized by the medical officers. It resulted not from shellfire or bombing or any other form of enemy action—it was common in Syria, a thousand miles from the front—but from sheer boredom and the dreariness of the desert. A man who was *sand silly* was likely to do almost anything; but, as I say, he showed no hysteria, and the things he did, while often startling, were usually harmless, and in fact silly. There may well have been an

expression *sand happy* (boys who served in Burma tell me that *jungle happy* was often used in that campaign), but I never heard it in the desert.

Incidentally, there were a couple of expressions used in the Eighth Army, one of them officially, which struck me as highly poetic. The desert itself was always called The Blue. Simply that, by officers and men alike. And orders for an early start never mentioned dawn but instead used *first light*. Actually this was a singularly useful expression. Where vehicles and men were at all times so widely dispersed that bugles or whistles were impractical, and not everybody had a watch, there might be some squabble about just what time constituted dawn. There couldn't be any at all about *first light*, at least not in the desert.

In that same February, 1944, issue, in 'Miscellany,' there was a note on *thank-you-ma'am*, a swift down-up in a road. My father, who came from central New York State, used to call this a *thank-you-Mom*. I have heard it called a *dipsydoodle*—though where I couldn't say, except that it was in this country.

In 'Among the New Words' in the December, 1943, number *whodunit* is traced back only to 1941. I came across that word in 1930 or 1931 in a book by P. G. Wodehouse, and I don't believe the book was new even then. I'm sorry I can't remember the name of it. Wodehouse of course is by general consent the only English writer who doesn't make himself ridiculous when he has an American character. In fact he speaks better American than many Americans. Quite a paper, I fancy, could be written on the words and phrases he introduced into the language or popularized.

A letter from Fern Jo Rogers in the February, 1944, number reports that the man who holds a rivet in place while the riveter flattens it from the far side is called a *bucker*. In World War I, when I was a kid working in the big Port Newark shipyards, this personage was called a *bucker-up*.

In Lyme, Connecticut, where I live, there is a word, used by young and old alike, but chiefly by the young, that interests me. Perhaps some of your readers can explain it. It is *ram* as a verb, meaning 'to run slightly wild, to dash here and there playfully.' It is usually heard followed by *around*. Comes from *rampant*? *rambunctious*? *rampage*? Nobody around here seems to know, though they say they have always used it. Apparently it suggests to them no connection with the animal. This is by no means sheep country. Ivor Brown, in his 'Just Another Word,' remembers *rampallion* from his childhood in Scotland, meaning a hell-raiser; and he quotes Burns: 'The hairum-scairum ram-stam boys,' meaning roistering drunkards.

Now I'm no linguist, and indeed I'm a hopeless monoglot; but I

have traveled a great deal, and inevitably certain words have stuck. I think of three; and I never knew any fellow-American who heard them without thereafter using them, not only in his speech but in his thought, and who did not agree with me that they ought to be part of our own language.

One is the Hawaiian *pau*, properly pronounced *pah-oo* but usually, by natives and whites alike, pronounced *pow*. It means simply 'done, finished, ended, completed'; and why it should be such a very useful word I don't know; but it is. Casual visitors and old-timers alike use it all the time, the casual visitors even long after they have left; and indeed I've heard it in the mouths of persons, Californians, who had never even been to Hawaii but had picked the word up from friends who had. It is often used as a strengthener of 'finished, done': 'When he's done, that guy, he really is *pau*!' The casual visitor to those parts learns a lot of casual Hawaiian words, *haole*, *wahine*, *malahini*, *kapu*, *okulehau*, etc., but *pau* is the first he learns and it will be the last he forgets—if he ever forgets it at all.

The second word is not exactly foreign, but from New Zealand. Sidney J. Baker, in a recent article in your magazine, wrote that the word *joker*, meaning 'man, person, acquaintance, stranger,' was originally Cockney; and no doubt he is right. But I never heard it except from a New Zealander or from a person who was or had recently been in New Zealand or been stationed with New Zealand troops—as I was in the Eighth Army. The Aussies know it but seldom use it, preferring *chum* or *bastard*. *Chum* however has a River Boy ring in American ears, while *bastard* can be taken literally and lead to a fight. *Guy* is most used by us, but it has been terribly overdone, and I suspect that almost everybody is as sick of it as I am; besides, as we all know, the word might lead to misunderstanding with an Englishman, to whom it is always derogatory, to whom there is no such animal as a *good guy*. The English *chap* sounds affected and stagey, while the English lower-class *bloke* sounds to Americans strange and perhaps vulgar. But *joker* is invaluable. It isn't obscene, it isn't vulgar. It can mean anything you want, depending upon how you use it. Offense should not be taken at it, unless it has been spoken in an offensive manner. Definitely we need *joker*.

The Arabic *mahleesh*, usually spelled more or less like that, is a legitimate contraction of three Arabic words, *mah*, *leesh*, and *shay*, meaning literally 'there is nothing.' So it is exactly comparable with the French *ce ne fait rien*. But it's more useful, somehow. In the Middle East and north African campaigns, U.S. and British soldiers, and for that matter French and Poles and all the others, not to mention the natives of the

various countries themselves, use it all the time. Arabic is spoken in many dialects, and a Syrian, for instance, would have difficulty understanding a native of Tunisia; but everybody understands *mahleesh*. It can mean, spoken scornfully, 'skip it' or 'let it go,' or it can mean 'forget it' or even 'shut up!' It is more than a phrase: it is every known part of speech, as well as a sentence in its own right. I have heard 'I don't give a *mahleesh*,' as well as 'The C.O. will *mahleesh* that,' and even 'feeling pretty *mahleeshy*, ain't you?' There is nothing else like it, nothing so useful. It fills perfectly a hole, small but important, in our language. Once you get to using it you wonder how you ever lived all these years without it.

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# MINOR NOTES ON 'AMERICAN SPEECH' FOR APRIL AND OCTOBER, 1945

APRIL 1945

1. 'For the DAE Supplement: The Vocabulary of "Sam Slick in Texas,"' by Ernest S. Clifton, pp. 111-113. It is noted that neither *quilt*, *tr. v.*, 'whip, flog,' nor *quilting*, *vbl. n.*, 'whipping, flogging,' appears in DAE in this sense, surprise being expressed at this, as the earliest OED example of the *vbl. n.*, 1836, is U.S. It is also true that in the case of the *v.* the earliest OED example, 1836, is U.S., but the second example, of 1852, only sixteen years later, is from R. S. Surtees, a deeply English writer, unlikely to be influenced by recent Americanisms. Similarly in the case of the *vbl. n.*, there is an English example from 1840, not quoted in OED, in H. Cockton, *Valentine Vox*, p. 89, in which the speaker is a River Thames steamboat captain, a character who would know nothing of Americanisms only four years old. The inference is that the editors of DAE did not include these words because they were not satisfied of their American origin or American currency apart from the English use.

Mr. Clifton states that *sawyer* is not listed in the sense of 'card shark, crooked gambler,' in either the DAE or OED, but with reluctance it must be insisted that he has made a mistake in this case, for *top-sawyer* is noticed in OED with three senses, of which (c) 'A first-rate hand at something' (1823-1880) is clearly that intended here. The gamblers naturally sent their 'first-rate hands' down the river, but *sawyer* cannot, therefore, be said to have a new sense meaning 'card shark.'

2. 'More War Words,' pp. 150-151. *Sanger*, 'a type of rocky foxhole,

characteristic of the terrain in Italy,' 1944. This has been in British, chiefly Anglo-Indian, military use for over a century. It is in OED s.v. *sungar* (1841-1897). Probably a fresh American borrowing from British or Indian troops in Italy.

3. "Cocktail" from "Coquetier"?' p. 156. The story of the supposed origin of this word in 1836 is not rendered more probable by the DAE date of 1806 for earliest use.

The attrib. and comb. uses of *cocktail* (sense 2) in DAE surprisingly omit *cocktail-shaker*. This is 1928 in OED Supp. (B.2), and the presumption would be that its absence from DAE was due to its occurring later than that dictionary's terminal date of 1900. However, I have found two separate English examples of 1868, inserted below to get them on the linguistic record, but as the word is almost certainly of American rather than English origin, further American research would seem to be required.

COCKTAIL-SHAKER. 1868 *Notes and Queries*, 4th Series, II, 322 Mr. Gantillon gives an inscription on a claret jug . . . Let me give one on a pair of cocktail shakers to be found in a house in Hongkong. *Ibid.* p. 401 I never possessed a pair of 'cocktail-shakers' myself, but a young officer in the Blues, a fellow-passenger in a Cunard steamer in which I crossed the Atlantic in 1865, did possess, and was very proud of, a brace of tall silver mugs in which the ingredients of the beverage known as 'cocktail' (whiskey, brandy or champagne, bitters and ice) are mixed, shaken together and then scientifically discharged.

#### OCTOBER 1945

4. 'Words, Words, Words,' p. 167. *Finalize*, v., April 1945, is given as if it were new to American speech. This must be considerably earlier in the U.S., for I found the word in constant written and verbal use by my American colleagues when I joined SHAEF in 1943. It has even found its way into one of the linguistically very conservative British Government official publications—Blue Books, we call them—written in 1944 though published in 1945. This example, given below, actually gives a fictitious English priority to what is assuredly a word of American origin.

FINALIZE, v. 1945 *Development and Welfare in the West Indies, 1943-44* p. 7, par. 33 (Colonial No. 189, 1945) The plans for British Guiana and British Honduras have not yet been finalized, but those of the former colony are well advanced.

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\* Many of the items in this bibliography have been supplied by a committee of readers. We wish to acknowledge for this issue the assistance of Kathleen Blow, E. S. Clifton, Martha Jane Gibson, A. G. Kennedy, H. L. Mencken, Mamie Meredith, I. W. Russell, F. F. Seely, Robert Wadsworth.

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# AMONG THE NEW WORDS

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IN THE April, 1946, issue 'Among the New Words' contained some observations on the part abbreviations have played and are playing in the American language especially. The appearance of the 1945 Webster's New Words Supplement (*NID Sup.* 1945) suggests some additional remarks.

A comparison of the Supplements of 1939 and 1945 reveals that, in the opinion of the editors of *NID*, some 72 abbreviations have become a part of the general American vocabulary since 1939. These can be divided into two groups according to whether they are pronounced (53) or not (19). Among the latter we find *FM* (frequency modulation), *MTB* (motor torpedo boat), the more familiar *AMG*, and the government bureaus *OCD*, *ODT*, *OPA*, *OWI*, and *WLB*. It seems strange that no pronunciations are indicated for at least some of these bureaus. Surely few say 'Office of Price Administration,' even 'Office of War Information'; rather they are ['o'pi'e] and ['o'dablju'ar]. Even in writing, *OPA* and *OWI* seem to be the usual forms, whether or not the full form has previously been used in a given article, though the Webster treatment would indicate otherwise.

For 53 of the abbreviations pronunciations are given. As might be expected, initials occupy the largest group (31): *AA*, *AT*, *DE*, *DNB*, *E*, *GI*, *PABA*, *POW*, *PW*, *TD* are a few. The semi-abbreviations include *D day*, *E-boat*, *M day*, *PT boat*, *Q fever*, and *V-mail*. Then come 14 combinations of initials which make actual words: *flak*, *Ovra*, *piat*, *radar*, *reefer* (this is really *refr.*, refrigerator car), *Tass*, *UNRRA*, and *WAVES*. Of this latter group, six are pronounced not only as words but also by their initials: *SPARS*, *WAAF*, *WAAS*, *WAC*, *WASP*, and *WOWS*.

Several of these abbreviations form a type which may be called 'initial plus day': *D day*, *M day*, and *V day* (s. v. *V* in *NID Sup.* 1945). This type is of interest because it seems to be responsible for a considerable progeny of combinations, many of which are doubtless nonce forms. Though the vogue seems to be recent, the type is fairly old. In a specific sense, it goes back at least to 1916, when *A[labama] day* occurs in the University of Alabama *Crimson-White* (6 Apr. p. 1/2): 'That each class will be well represented in the inter-class meet to be held on "A" day, April 14, seems assured.' *A day* is well established now at the University. According to the Army, *D day* dates from 7 September 1918 (*Time* 12 June 1944 p. 2/2; *Am. Sp.* 19:305/1), but its great popularity seems to stem from World

War II. According to an entry in Fraser and Gibbons (*Soldier and Sailor Words and Phrases*, 1925, s. v. *Z Day*; I am indebted here to Mr. Peter Tamony), *Z day* was used in the same way as *D day* during the first World War. Their entry deserves to be quoted in full:

*Z DAY*: The official term for the date fixed for any important operation, the letter 'Z,' as a contraction for 'Zero,' being adopted for secrecy in lieu of naming beforehand the exact date. The days immediately preceding were indicated by the preceding letters of the alphabet—e.g., The opening of the main attack of the Somme was fixed for June 29th, and notified beforehand as 'Z Day.' The four days for the preliminary bombardment, June 25th to 28th, were referred to in communications simply as 'V,' 'W,' 'X,' and 'Y' days, no calendar dates being given.

This system seems not to have become general.

The present vogue of *-day* combinations seems to date from 1943, possibly under the influence of the increasing use of *D day*. 'Attack day' in the Pacific was named *A day*, a variant of *D day* in Europe (*Newsweek* 30 Oct. 1944 p. 28; *Time* 30 Oct. 1944 p. 21/3). In Jefferson County, Alabama, the Fifth War Loan opened on *B[ond] day* (*BN* 27 May 1944 p. 1/1). Clarion radio had a *C[larion] day* in an advertisement (*Chr. Sci. Mon. Mag.* 28 Oct. 1944 p. 10); in a Conoco advertisement it became *C[ar] day*, the day when new cars would again be available (*Sat. Eve. Post* 16 Dec. 1944 p. 53). An editorial writer in the Tuscaloosa (Ala.) *News* referred to *D day* in Japan as *DJ-day* (13 July 1945 p. 4/2). *E-day* has been used for 'Education Day' (*TN* 3 Dec. 1945 p. 7/3) and 'Eisenhower Day' (*ibid.* 22 June 1945 p. 1/3). *F[light] day* was employed by Elsa Maxwell (*N. Y. Post* 29 Nov. 1944 p. 12/2; cited *Sat. Rev. Lit.* 10 Mar. 1945 p. 5/1). *H-day*, a counterpart of the University of Alabama *A day*, is used by Howard College in Birmingham (*BN* 30 May 1944 p. 9/3). There have been several *M days*. Not only is there the seemingly permanent, generalized *M[obilization] day* (defined in *NID Sup.* 1945) but such apparently vogue uses as *M[oving] day* in Canada (*Time* 1 May 1944 p. 22/3) and *M-day*, 'the day when the butcher's meat safe will be filled with the cuts we used to buy and can't buy now' (*N. Y. Times Mag.* 1 Apr. 1945 p. 24/2). *R-day* has been employed not only for the 'anniversary of the Russian revolution' (*PM* 19 Nov. 1944 p. 11) but as 'the day for the official start of redeployment' (*Am. Sp.* 21:150/2; *Sat. Rev. Lit.* 22 June 1946 p. 6/2). *S-day* has been used for 'surrender day' (*Time* 24 Jan. 1944 p. 14/1; cited *Sat. Rev. Lit.* 10 Mar. 1945 p. 5/1) and for 'school day' (*Time* 25 Sept. 1944 p. 64/3). *T[ax] day* has been used several times (*ibid.* 23 Mar. 1942 p. 15/3; *B'ham News-Age-Her.* 14 Jan. p. 1-B/6; *Printer's Ink* 11 May 1945 p. 11). 'Total victory day' was called *T-V day* in a letter in *Newsweek* (25 June 1945 p. 14; see also *Sat. Rev. Lit.* 22 June 1946 p.6/2). *V-E day* and *V-J day* are evidently permanent additions to

the language. These combinations may be partly responsible for *V-A* [victory in Asia?] *day* (*Time* 11 Dec. 1944 p. 25/3; *Fortune* May 1945 p. 194), *V-O* [victory on Okinawa] *day* (*Lincoln [Neb.] Jour.* 24 June 1945 p. 8/3), as well as *V-P day* and *V-R day* to describe the days of victory in the Pacific and over Russia respectively (*Sat. Rev. Lit.* 22 June 1946 p. 6/2). An *L-day* and an *O-day* have been recorded, but what the initials stand for is not clear.

Other readers will have doubtless noted other illustrations of *-day* combinations. The progeny must be even larger than indicated here.

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The abbreviation '*BN*' is used for the Birmingham (Ala.) *News* and '*TN*' for the Tuscaloosa (Ala.) *News*.

SYMBOLS: The symbol + before a word or definition indicates an Americanism. A date immediately following a word or definition indicates the time of evidence shown in the DAE, or, if so stated, in another publication. Dates in brackets indicate the time, etc., of British usage. An asterisk after a word indicates that the word is illustrated in British usage before 1600.

+AEROSOL BOMB. See quot. 1946.—1944 *Read. Dig.* May p. 45 Today every soldier in mosquito country is armed with an 'aerosol bomb'—a specially designed container about twice the size of a hand grenade. . . *TN* 2 Nov. p. 2/4 (AP) When used in the new automatic spraying device called the aerosol bomb . . . the product promises to become an effective postwar weapon against flies in homes. . . 1945 *Harper's Mag.* Feb. p. 266/2. 1946 *Sci. N. L.* 30 Mar. p. 204 The contents of the Army insect-killing device known as the aerosol bomb included 3% DDT, 2% of a 20% pyrethrum concentrate, 5% cyclohexanone, 5% lubricating oil, and 85% Freon gas as carrier.

+ATOMIC AGE. The period after August 6, 1945, when the first atomic bomb was publicly dropped.—1945 *TN* 8 Aug. p. 1/2 (UP) Forty-eight hours after the historic announcements proclaiming the dawn of the atomic age, officials felt

soberly constrained to point out that the new era has yet to reach its zenith. *Life* 27 Aug. p. 29/2 During the last week of World War II and the first of the so-called Atomic Age, lively celebrations, prayerful thanksgivings . . . were in evidence. 1946 *Time* 29 July p. 22/3 Atomic Age.

+DENAZIFICATION, DE-, *n.* The eradication of that which is associated with Naziism.—1944 *Sat. Rev. Lit.* 19 Aug. p. 10 That 'more' makes for a swift-moving, action-packed, and at the same time poignant story which keeps the reader well in suspense and is likely to satisfy his hope for a de-Nazification of Germany's killers. *N. Y. Times Mag.* 8 Oct. p. 2/2 'Denazification' is a sudden new word in the language. 1945 *Lincoln (Neb.) Jour.* 5 Aug. p. 3-A/5 (AP) Denazification of German names of places has brought some strange new signs to streets and squares of old Bavaria. *Time* 8 Oct.

p. 31/1 General Eisenhower himself realized that 'de-Nazification' was easier said than done. 1946 *Sat. Eve. Post.* 3 Aug. p. 18/1.

+FOX-, FOXHOLE CIRCUIT. [See *NID Sup.* 1945, s. v. *foxhole*.] A theater circuit at the fighting fronts played by American troupes.—1944 *Newsweek* 31 July p. 60 The performers who were selected to make up the first entertainment . . . wave, as part of USO-Camp Show's 'Foxhole Circuit,' are not famous in the ordinary sense. 1945 *Musical Amer.* 25 Jan. p. 7/1 (headline) Marjorie Lawrence Brings Wagner to Fox-hole Circuit in Australia. *Amer. Leg. Mon.* May p. 42 The show was requested for an immediate tour of the foxhole circuit 'up front' in Italy. 1946 *Life* 18 Feb. p. 49/1 The Lunts' show is a cheerful comedy . . . which they have been playing since 1944, first in London . . . then on the 'Foxhole Circuit' from Paris to Nürnberg. . .

+GENOCIDE. See first quot.—1945 London *Sunday Times* 21 Oct. p. 7 The United Nations' indictment of the 24 Nazi leaders has brought a new word into the language—genocide. It occurs in Count 3, where it is stated that all the defendants 'conducted deliberate and systematic genocide—namely, the extermination of racial and national groups.' [¶] The word was coined from the Gk. *genos* (race) and the Latin *cide* (killing) by Prof. Raphael Lemkin of Duke University. *BN* 27 Dec. p. 14/2 World War II brought several new words into the English vocabulary . . . and a London report points to a new one, 'genocide' . . . 1946 *This Week* 17 Feb. p. 21/1 The United Nations indictment against Nazi war criminals has brought a new word into the English language. . . The word is *genocide*. . .

+ISLAND-, ISLAND HOPPING. See quot. *Time*. (Also attrib.)—1944 *Newsweek* 17 July p. 9 Between major actions Bill fills in by island-hopping about the Pacific. . . *Sat. Eve. Post* 28 Oct. p. 98/3 Another conceded that American air power won the battles for Attu, Kwajalein and Tarawa, and has made possible island hopping. 1945 *Time* 25 June p. 69/2 A cartoon called *Island Hopping* shows a

steel-spring mannikin stepping triumphantly toward the Jap home fortress over Pacific islands which are not all terra firma. *Chr. Sci. Mon. Mag.* 10. Nov. p. 12. 1946 *Sat. Rev. Lit.* 23 Feb. p. 33/1 . . . Cant takes us along on the island-hopping campaigns. . .

+LUNATIC FRINGE. See *Am. Sp.* 19: 62/2. Add earlier illust.—1913 Theodore Roosevelt *History as Literature* (C. Scribner's Sons) p. 305; quoted by C. A. Smith *New Words Self-Defined* (Doubleday, Page, 1919) p. 52 It is vitally necessary to move forward and to shake off the dead hand, often the fossilized dead hand, of the reactionaries; and yet we have to face the fact that there is apt to be a lunatic fringe among the votaries of any forward movement. In this recent art exhibition the lunatic fringe was fully in evidence, especially in the rooms devoted to the Cubists and the Futurists, or Near-Impressionists.

MOMENTARILY. See *Am. Sp.* 20: 142. Add earlier illust.—1847 Brönte *Jane Eyre* (Nelson ed.) p. 169 During the early part of the morning, I momentarily expected his coming; he was not in the frequent habit of entering the schoolroom, but he did step in for a few minutes sometimes, and I had the impression that he was sure to visit it that day.

+PRE-ATOMIC, *adj.* Prior to August 6, 1945; see *atomic age*.—1945 *N. Y. Times* 12 Aug. p. 8E/4 To talk about limited, almost parochial pre-atomic subjects, there is the important war of 1914-18. . . *New Yorker* 25 Aug. p. 16 We . . . affectionately hailed a pre-atomic taxi, and went home . . . *Life* 17 Sept. p. 40/1. *BN* 10 Dec. p. 7/5 (headline) Pre-Atomic Explosive Known As 'RDX' Also Made In Tennessee.

+PREFAB, *n.* Short for *prefabricated* (see *NID Sup.* 1945 s. v. *prefabricate*, v. t.). (Also attrib.)—1942 *Bus. Week* 24 Jan. p. 17/2 (title) Break for Prefab. *Time* 16 Mar. p. 77/3 This year 20% of all new houses may be prefabs. . . 1944 *Arch. Rec.* Dec. p. 69/1 Expansible Prefab House for Postwar. 1946 *Balto. Sun* 8 Feb. p. 4/2 (AP) Wyatt told the committee that 'prefabs' would 'play a very considerable

part' in the housing problem. Omaha (Neb.) *World-Her.* 21 April p. 6-A/3 (AP) Basic Prefab Code May Speed Building.

+PRE-, PREFABRICATOR. See quotes.—1940 *Read. Dig.* July p. 99 Gunnison Housing Corporation, largest of prefabricators, recently sold several factory-built houses in Springfield, Ill. 1942 *Bus. Week* 24 Jan. p. 17/3 Capacity of present prefabricators plus some 200 woodworking shops that can be converted to house manufacturing is believed to be about 8,000 to 12,000 houses a month. 1946 *Time* 11 Feb. p. 79/2 The nation's prefabricators have answered: maybe.

+PROXIMITY FUZE (FUSE). See quotes.—1945 *Sci. N. L.* 6 Oct. p. 214/1 The proximity fuze, a tiny radio set device in the nose of the projectile, is rated as the U. S. A. No. 2 secret weapon. *Life* 22 Oct. p. 99/1 One of the war's great secret weapons was the radio proximity fuze which in importance ranks with the atomic bomb and radar. *Time* 31 Dec. p. 51/2. 1946 *N. Y. Times* 10 Mar. p. E9. Johns Hopkins *Alumni Mag.* Mar. p. 76 The function of the [proximity] fuze is thus to cause the shell to explode at a position where maximum damage will ensue, for example at a certain position with respect to an airplane or a certain height above ground.

+RETURNEE. See quotes. (Also attrib.)—1944 *Newsweek* 17 July p. 62 The biography of a returnee fits into a regular pattern. 1945 *Chr. Sci. Mon. Mag.* 17 Mar. p. 10/2 A Launch Filled With Returnees and Their Wives Sets Out on Exploration Tour of the Coves. . . *Life* 16 Apr. p. 110/2 Many of the fliers were 'returnees,' men who had already been overseas and had come back for further training and reassignment. 1946 *New Yorker* 23 Mar. p. 53 They may have lists of returnees.

+RUPTURED DUCK. See quotes. (Also attrib.)—1945 *Time* 29 Oct. p. 11/1 . . . the design of the present discharge button is not popular (G. Is know it as the 'ruptured duck'). *TN* 26 Dec. p. 4/4 Neither would admit they were patronizing the same press agent, who didn't like the ruptured duck insignia for discharged

servicemen. 1946 *Ladies' Home Jour.* Feb. p. 13/2 But since then we have won our wars, returned home and have been given the ruptured duck (discharge emblem—Ed.). *Newsweek* 18 Mar. p. 34/1 n. *Am. Sp. Apr.* p. 153/2 RUPTURED DUCK. . . The 'ruptured' must have come from the fact that one wing of the eagle is underneath and extends beyond the circular design of the button. *Sat. Rev. Lit.* 25 May p. 16/2.

+STATESIDE, STATES-SIDE, *adj. & adv.* Relating to the United States; in the direction of, in the United States.—1944 Karig and Kelley *Battle Report* (Farrar & Rinehart, Inc.) p. 151 . . . it occurred to him that Stateside newspapers might carry stories of the air attack. . . 1945 *Sat. Eve. Post* 16 June p. 21/1 There was just this States-side skirt frisking around. *San Francisco News* 28 July p. 7/1 . . . nobody thought about that possibility when Joe got back stateside. . . *Newsweek* 13 Aug. p. 101/1. *Life* 29 Oct. p. 40/2 The Navy . . . was going stateside. 1946 *Sat. Rev. Lit.* 16 Mar. p. 8 (title) Stateside, 1941-5.

+SUPER-, SUPERSENIORITY. See quotes. (Also attrib.)—1944 *Fortune* Oct. p. 260/2 It would also protect the seniority principle, on which, labor argues, veterans will want to rely if cutbacks occur after their one-year period of superseniority. . . *Nation* 11 Nov. p. 594/2; cited A. W. Read in *Sat. Rev. Lit.* 10 Mar. 1945 p. 5/3 Veterans must not be set apart, but the Veterans' Personnel Division expounds an interpretation of the Selective Service Act which directs the firing of any worker, even with greater seniority, to make way for the veteran with his 'super-seniority.' 1945 *Newsweek* 10 Sept. p. 71 In the first clear-cut decision on veterans' 'superseniority,' Judge Matthew T. Abruzzo . . . ruled that Fishgold was entitled to his job 'in preference to anyone else except a veteran in the same category.' 1946 *TN* 27 May p. 2/3 (AP) The Supreme Court today decided veterans do not have 'superseniority' rights to their prewar jobs. *Time* 10 June p. 82/3 To businessmen, one of the prickliest of personnel problems is superseniority. As

defined by Selective Service, this means that World War II veterans must be given their old jobs for at least one year, even if it means laying off workers with greater seniority, including World War I veterans.

+TAKE-, TAKE HOME (PAY). What remains after deductions have been made. —1943 *Newsweek* 17 Apr. p. 72 Although the 70-year-old president . . . received remuneration of \$427,349 in 1943, his actual take-home pay was less than nothing. *The Office Economist* Dec. p. 14 The details of the incentive scheme itself should meet the long-established criteria of a good plan: it must be easily understood by the employee so that he can compute his earnings and know where his effort stands in 'take home' at all times. 1944 *Fortune* Jan. p. 210 The average take-home pay for Jahco production workers, however, is probably the highest in the U. S. for this kind of company. 1945 *Time* 4 June p. 77/1 Maintaining the Take-Home. 1946 *Ladies' Home Jour.*, July p. 22/2 Factory take-home pay has topped since the war. . .

+TALKING BOOK. An album of recordings of the oral reading of a book. See also quotes. (Also attrib.)—1944 *Sat. Eve. Post* 16 Dec. p. 6/2 But she knew that it contained six twelve-inch recordings, the last chapters of *A Tree Grows in Brooklyn*, one of the many 'talking books' produced by the American Foundation for the Blind, under a grant of the Library of Congress. 1945 *Sat. Rev. Lit.* 8 Dec. p. 17/1 Talking Books reach blind people without cost to them. 1946 *BN* 3 June p. 20/3 He keeps up with the latest in modern fiction and follows the classics through 'Talking Books' furnished weekly by the Library of Congress.

+TERMINAL LEAVE. Accrued, unused leave granted an officer in the services between his relief from assignment and his separation from the service (relief from active duty, retirement, or discharge). —1945 *BN* 11 Oct. p. 20/1-2 On terminal leave now prior to his discharge next Saturday, Maj. Evans is in New York. . . San Francisco *Call-Bulletin* 21 Nov. p. 3/2 Rogers Jr. . . is still in the Army on terminal leave as a lieutenant colonel. . .

Omaha (Neb.) *World-Her.* 25 Nov. p. 1-E The lieutenant, who is on terminal leave. . . *Time* 24 Dec. p. 92/3 Now a major on terminal leave, he will take on his new job in June. . .

+TOP DRAWER. 'a. The highest drawer in a dresser or cabinet. b. *Slang*. The upper class or classes.' (*NID* 1934), [1905]. Hence, the highest in rank, quality, authoritativeness, importance. (Also attrib.) —1943 *Time* 20 Sept. p. 86 BBC countered with what amounted to a top-drawer shake-up. 1945 *TN* 8 Aug. p. 1/7 (UP) In his first interview since the military made public its top-drawer secret, Nichols said that the Oak Ridge plant had been given its production schedule in 1942. . . *Time* 24 Sept. p. 71/1 To judge by last year's furore over Ballerina Alicia Markova, she was the only occupant of ballet's top drawer. *Sat. Eve. Post* 10 Nov. p. 132/3 . . . the many-sided problem of how to keep nourished while traveling at eighty miles an hour deserves some top-drawer thinking. 1946 Omaha (Neb.) *World-Her.* 7 July p. 18-C/4 I think it is sufficient to say that he has pretty well covered the top drawer of our writing talent. . .

+TOP-, TOP SECRET, *adj.* Of the greatest secrecy; confidential to the highest degree.—1945 *Chr. Sci. Mon. Mag.* 13 Oct. p. 5/2-3 When wraps were lifted from that top secret weapon, the atomic bomb, veteran B-24 Liberator crews . . . learned . . . the full meaning of an almost forgotten mission over northern Europe. *Life* 26 Nov. p. 63/2 Certain messages are so top-secret that, after they have been read and noted, they are burned. *TN* 2 Dec. p. 1/5 (AP) Gerhard Gesell . . . told Keefe that the Clark report . . . contained some 'top secret' information. . . 1946 *Time* 1 Apr. p. 62/2 The magazine world buzzed with rumors about various 'Projects X,' all being guarded as top-secret. . .

+VICTORY GIRL. See quotes.—1942 San Francisco *Call-Bulletin* 19 Nov. 2nd front page/3-4 'They label themselves the victory girls,' she asserted. 'They think that the boys are here today but may be dead tomorrow, and they reason: "We'll give

them all they want." 1943 *Common Sense* May p. 147/1 They aren't professional bad girls, these 'victory girls' and 'cuddle bunnies' who raise the truancy rate in high school, go uniform hunting in every railroad station, wander arm-in-arm down Main Street late at night looking for pick-ups. 1944 *Kendall Service Slang* victory girls. . . 'teen age girls who are khaki-wacky. . . *Sat. Eve. Post* 2 Sept. p. 20/1 Here, the professional prostitute and the amateur 'victory girl' solicit the soldier and sailor. 1945 *Time* 26 Feb. p. 18/1. *Life* 23 Apr. p. 64/2 The victory girl, Alice (Judy Holliday), tries to make people think she is an intellectual by carrying *Fortune* around with her. 1946 Richmond (Va.) *Times Dispatch* 11 Feb. p. 2/8 The 'victory girl' or patriotute is still an unsolved problem with victory. . .

VIEW.\*—*take a dim (poor) view.* To regard skeptically or unfavorably.—1941 *Newsweek* 7 July p. 27 Take a dim view—disapprove. N. Y. *Times Mag.* 27 July p. 5/4 An enterprising airman 'organizes' the wanted article, and if he is

caught at it the senior N. C. O. would be reported as having taken a 'poor view.' 1943 *Time* 22 Mar. p. 51/1. 1944 *Sat. Rev. Lit.* 4 Nov. p. 7/3 Of our participation in World Wars I and II one gathers that the Beards still take a poor view. 1945 *Newsweek* 8 Jan. p. 68. 1946 *Sat. Eve. Post* 20 July p. 21/1 Ham took a dim view of night flying. Impractical, he said.

+VT FUZE (FUSE). The variable time or proximity fuze (which see).—1945 *Newsweek* 1 Oct. p. 57/3 But inside its black plastic nose lay the new VT fuse—a miniature five-tube radio receiving and sending set no larger than a pint milk bottle. *Time* 1 Oct. p. 48. *TN* 14 Oct. p. 4/5 (AP) Such data is required . . . in order to make VT fuses for various types of missiles. 1946 *Sci. N. L.* 2 Feb. p. 68 Navy shells carrying the proximity fuze or as it is more technically . . . known, the VT fuze. Johns Hopkins *Alumni Mag.* Mar. p. 76/2 As contrasted with a time fuze the great advantage of the VT fuze is its automatic adjustment of the instant of detonation.

# MISCELLANY

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## 'CLOTHING REFRESHER' AND OTHER TERMS OF PIONEER AMERICANS

Mr. W. E. Woodward in his recent book *The Way Our People Lived* (Dutton, 1944)<sup>1</sup> has called attention to some terms that have escaped the notice of the *Dictionary of American English* and other makers of dictionaries. He has used diaries and other firsthand sources and quotes at length from many of them. It is from the diary of Andy Jordan, writing in 'S.F.' [San Francisco] on September 24, 1849, that we learn of 'Clothing Refreshers.'

'We wanted to have our clothes washed while we were here, but have struck a snag. Two Chinese have a laundry. They charge a dollar and a half for washing and ironing a shirt. We were willing to pay that, but they said they had so much work ahead that we would have to wait two weeks to get our shirts back. Then we heard of some Irishwomen who run laundries. We made the rounds and saw all of them—three or four. They don't call themselves washer-women, but "Clothing Refreshers." It was a dollar and a half with them, too, but they said they were a month behind. So I guess we will have no laundry done here.'

Andy Gordon confided to his diary, July 12, 1849, his distaste toward the current slang term *lousy*. Mr. Woodward comments editorially that the use of the word as a slang term began during the 1849 gold rush.

'I wish,' wrote Andy, 'I could never hear the word *lousy* again. I am willing

to bet that Tommy Plunkett uses it fifty times a day, but he is no worse than the others. It is "lousy" this and "lousy" that. The rain is lousy, the trail is lousy, the bacon is lousy, and Gus Thorpe, losing in the card game, has just said that he has had a lousy deal.'

Tommy Plunkett, one of the four young men who made the trip together, used the term *rawheel* along with the *tenderfoot* we are familiar with. Andy recorded it.

'"We saw a man in Sacramento when we were on our way here, who was a tenderfoot, or rawheel, or whatever you call 'em, who struck a pocket of gold."'

The four young goldseekers and their party met others, returning, from whom they received practical advice. The necessity for providing their oxen with boots was one bit of advice which they heeded. Mr. Woodward describes the *ox boots*.

'These disappointed gold seekers gave some useful advice to Leader Cullen and his company. They said that the cattle should be provided with "leather boots" to protect their feet and legs from the sand and mud that would be encountered . . . after they had gone beyond Laramie. . . . The boots were made of leather to fit the feet and run up the leg about six inches. They were tied around the leg. To make them waterproof they were smeared with grease and tar. . . . They had remained in Laramie two days . . . to obtain the leather to make "boots" for the cattle.'

Mr. Woodward found a *Goldom-eter* offered in the newspapers of

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1. I am grateful to E. P. Dutton & Co., Inc., for permitting the following quotations.

the time. This instrument, it was claimed, would instantly reveal the presence of gold under ground.

Oysters were a favorite food of Americans a hundred years ago. The *oyster express* was one way of meeting the difficult problem of transportation before the day of refrigerator cars.

'Oysters were sent inland,' writes Mr. Woodward, 'as far west as Cincinnati by what was known as an "oyster express." This was a light vehicle loaded with live oysters imbedded in straw which was kept moistened by salt water. Its driver went as fast as he could over the road from Baltimore to Pittsburgh. These expresses changed horses and drivers two or three times a day and went all night without stopping. At Pittsburgh the oysters were put on a swift boat. In Cincinnati they were placed in a tank of salt water into which cornmeal was deposited every day. This would keep them alive for months.'

*Lookout-poles* were familiar to those who traveled in the United States a hundred years ago.

'The railroad issued timetables,' writes Mr. Woodward, 'but they were seldom followed with anything like precision. At every station there was a "lookout pole" with short pieces of wood nailed across it as a ladder to aid in climbing. When a train did not appear on time, and people were waiting for it, the station agent climbed the pole and looked along the track for a sight of the train or of its smoke.'

In Chapter 2, 'A Puritan Village in 1680,' Mr. Woodward tells of a doll brought for a little girl of the village.

'Comfort did not call them dolls,' Mr. Woodward explains, 'nor did her parents; they were called "*Bartholomew babies*." . . . Until 1750 dolls were called Bartholomew's babies or *Flanders dolls*.'

The former term is found in the dictionaries but the latter has been overlooked.

The *waking bell* is described by Mr. Woodward in Chapter 10, 'A Cotton Mill Village in the 1880's.' The village is Graniteville, S.C., where the author lived as a boy.

'At five o'clock every morning the "waking" bell tolled, rung by the night watchman at the mill. A powerful and deep-toned bell, its solemn notes seemed to run through the village and in and out of the houses like a living thing. It was still vibrating when lights began to shine through the windows of the houses; the wives were up and preparing breakfast for the mill hands of the family.'

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#### THE PRONUNCIATION OF 'ROSTER'

In *American Speech* 21:147 (1946), W. D. Jacobs classifies the pronunciation *roaster* for *roster* as an Army 'trade mispronunciation,' along with *destinate* for *designate*, etc. It seems to me that this classification may be queried, on the basis of both dictionary attestations and my own experience.

American dictionaries in general give only the pronunciation with 'short o': *röster*; thus Century, Funk and Wagnalls, Kenyon-Knott, and Hempl, as well as the *OED*. But Webster in America, and Jones for British pronunciation, give both 'short' and 'long' o; Wyld has only 'long o.' Most etymological discussions (*OED*; Weekley; Skeat) trace *roster* to Dutch *rooster* ['ro:stər] 'gridiron, grill; sheet of paper with gridiron-like parallel lines; roster,'

derived from the verb *roosten* 'roast' (cf. *Woordenboek der Nederlandsche Taal* 13:1350-1). Wedgwood's suggestion of Ger. *Register*, although impossible phonetically, may be relevant semantically; a humorous blend of *Register* and *rooster* may have taken place in Dutch. It is evident from the first attestation given by the *OED* (1727) that the word was borrowed at the time of the wars in Flanders in the early eighteenth century. In short, there is ample evidence, descriptively and historically, for the existence and priority of the pronunciation *roaster*.

All the American informants with whom I have checked say *röster*, and are puzzled or amused by *roaster*. One informant reports having heard *rooster* ['rustər] during his war service, from a German-American master sergeant; this may perhaps have been my informant's mishearing of a very close, undiphthongized [o]. For my own speech, *roaster* is my native pronunciation, learned from my father, who acquired it during his service as lieutenant in the First World War. To me, *roaster* has always seemed normal, and *röster* a spelling pronunciation; this seems to be confirmed by the dictionary attestations and etymology.

The situation may, I believe, be summed up as follows: In the early eighteenth-century wars in the Low Countries, Dutch *rooster* 'gridiron; roster' was borrowed into English, at first pronounced *roaster* but spelled *roster*. The spelling gave rise to a pronunciation with 'short

o,' which during the nineteenth and twentieth centuries gradually replaced the pronunciation *roaster*; cf. Skeat's remark 'the *o* is properly long; pronounced *roaster*' (indicating a conflict in usage at his time). At present, *roaster* has survived, in America, only in military tradition and in the speech of those like myself who have learned the word from that source. For the speech-community as a whole, the pronunciation *röster* has become normal, so that *roaster* seems an individual vagary or an Army 'mispronunciation.'

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#### NOTES ON MENCKEN

I. *The American Language* (4th ed., New York, 1945):

Pages 441-442: 'The contrary substitution of the preterite for the perfect participle is old in English, and there was a time indeed when even the best writers were apparently unconscious of its inelegance. . . .

'The substitution of the preterite for the perfect participle seems to me to be increasing of late, and such striking examples as "How old of a cat have you ever *saw*?" are surely not uncommon.'

For an example in recent literary English, see Richard Wright, *Black Boy* (New York and London, Harper & Brothers [1945]), p. 39: 'Grandpa had forbade that.'

II. *The American Language: Supplement One* (New York, 1945):

Page 366: 'But of more interest, though many of them are strained and silly, are the words showing recent vogue-affixes, e.g., . . . -eroo. . .'

Late in 1945 or in January, 1946,

I saw a theater marquee on which a comedy was described as a *laugh-eroo*.

In January or February, 1946, I heard a newscaster call the Senate filibuster then in progress against the FEPC a *blabberoo*.

Page 398: '*Variety* has also used to in and to out, but only with apparent timidity, and not often.'

James Joyce goes a step further in *Finnegans Wake* (New York, 1939), p. 513: 'Like four wise elephants inandouting under a twelve-podestalled table?'

Page 423: 'The English have many counter-words that fail to make the Atlantic journey, e.g., *knowledgeable*, which had a great run in the 1936-38 era . . .'

The word may not have made the journey frequently enough to be described as an American counter-word, but, for evidence that it has crossed the Atlantic, see *The Southern Review*, Winter, 1942, p. 456: 'he is knowledgeable on all the major issues.'

Pages 509-510: 'Winston Churchill . . . once rebuked a Conservative M.P., Arthur Hugh Elsdale Molson, for using *stooge* in a question asked in the House of Commons. "I am not prepared," he said primly, "to answer a question couched in such very unseemly terms."'

The rebuke is not dated, but the term which provoked it appears four times in a well known speech delivered on May 8, 1942, by the Vice-President of the United States. See Henry A. Wallace, 'The Price of Free World Victory,' *Free World*, June, 1942, p. 10, col. 2-p. 11, col. 1:

All the rest are 'stooges'—they are 'stooges'

who have been mentally and politically degraded, and who feel that they can get square with the world only by mentally and politically degrading other people. These 'stooges' are really psychopathic cases. . . . The common man will smoke the Hitler 'stooges' out into the open in the United States, in Latin America, and in India.

Page 513: 'So would a Federal jobholder who ventured to describe himself as a *civil servant* [get an unpleasant earful] . . .' A footnote on this statement reads: 'The title of a paper on Walt Whitman's adventures as a Washington jobholder, by Dixon Wecter, in *Publications of the Modern Language Association*, Dec., 1943, pp. 1094 ff, called him a *civil servant*, but I suspect that Dr. Wecter may have intended the term to be satirical rather than swanky.'

For other American occurrences of this English term, see *PM*, Feb. 24, 1946, p. 2, col. 1: 'The Rights Of Civil Servants [city employees]'; *ibid.*, March 3, 1946, p. 2, col. 2: 'Gardner Ackley was an unsung civil servant working for the Office of Price Administration'; *New York Times*, June 30, 1946, sec. 1, p. 28, col. 7, quoting President Truman, radio address, June 29, 1946: 'I urge these loyal civil servants [employees of the OPA] and the thousands of volunteers who are giving their time to make price control a success to see this fight through.'

Page 639: '[We yet use *toilet*, *retiring-room*, *wash-room*, and *public comfort station* in place of franker terms.] The list of such euphemisms is long, especially for women's rooms.'

A euphemism which Mencken does not give occurs in James Joyce's 'Ulysses,' *Little Review*,

April, 1920, p. 50: 'or when she said she wanted to run and pay a visit to the miss white.'<sup>1</sup>

Pages 650, 654, 655: the passages on the use of *limb* for *leg*.

For a writer's difficulties with *legs* in dealings with a London publisher in 1906, see Herbert Gorman, *James Joyce* (New York and Toronto [1939]), pp. 149, 152.

Later, building up what he described as a 'namby-pamby jammy marmalady drawersy (alto la!) style,'<sup>2</sup> Joyce substituted *limbs* for *leg*. The serial version of a sentence in the Gerty MacDowell episode of *Ulysses* reads:

Her wellturned ankle displayed its proportions beneath her skirt and just the proper amount and no more of her shapely leg encased in finespun hose with high-spliced heels and wide garter tops. [*Little Review*, loc. cit., pp. 47-48.]

For the book version (p. 335) 'leg' became 'limbs.'

Page 678: "There has been some lessening of the English horror of [*bloody*] since George Bernard Shaw shocked the British Isles, in 1914, by putting it into the mouth of the elegant Mrs. Patrick Campbell, playing Eliza Doolittle in his play, "Pygmalion."

For James Joyce's difficulties with *bloody* in dealings with a London publisher in 1906, see Gorman, pp. 150, 152, 155-156, 157, 173.

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## THE SPEECH OF THE CROATANS

Tucked away in a forty-five year old article by Stephen B. Weeks entitled 'The Lost Colony of Roanoke'<sup>3</sup> are several observations on the language of a group of North Carolina mixed-bloods—the Croatans—which possibly deserve quotation in a periodical devoted to the subject of American speech. Readers of the following passage should make allowance for the fact that Professor Weeks was a historian and not a linguist.

The speech of the Croatans is very pure English; no classical terms are used. It differs from that of the whites and from that of the blacks among whom they live. They have preserved many forms in good use three hundred years ago, but which are now obsolete in the written language and are found only in colloquial and dialectal English. They drawl the penult or final syllable in every sentence. They begin their salutations with 'mon-n-n,' i.e., man. Their traditions usually begin: 'Mon, my fayther told me that his fayther told him,' etc. They retain the parasitic (glide) *y*, which was an extremely common development in Anglo-Saxon, in certain words, through the palatal influence of the previous consonant, pronouncing cow as cyow, cart as cyart, card as cyard, girl as gyirl, kind as kyind. The voiceless form *whing* is retained instead of the voiced *wing*. They have but two sounds for *a*, the short *a* being changed into *o* before nasals and representing Anglo-Saxon open *o* (*o*) in *mon*. They use the northern *lovand* in place of the later hybrid *loving*. The Irish *fayther* is found for father. The dialectal *Jeams* is found in place of

1. When *Ulysses* appeared in book form, this passage had become 'or when she wanted to go where you know she said she wanted to run and pay a visit to the Miss White.' (Paris, 1922, p. 338.)

2. Frank Budgen, *James Joyce and the Making of ULYSSES* (New York, 1934), p. 205.

3. *Papers of the American Historical Association*, 5: 441-480.

James. They regularly use *mon* for man; *mension* for measurement; *aks* for ask; *hit* for it; *hosen* for hose; *housen* for houses; *crone* is to push down; and *knowledge* is wit.

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#### 'INDIAN SUMMER': AN EARLY DEFINITION

Ever since the term first came into use, toward the close of the eighteenth century, *Indian Summer* has evoked no end of speculation—speculation not only as to its probable origin but also as to its precise character and duration as a weather period. In his recent *American Language, Supplement One* (pp. 181-184) H. L. Mencken brings together considerable evidence on this interesting Americanism and reviews some of the attempts to define its meaning. Shortly after reading Mr. Mencken's observations, I came across a relatively early comment on *Indian Summer*, a descriptive essay from the pen of Dr. Daniel Drake (1785-1852), Cincinnati physician and ardent collector of scientific lore relating to Cincinnati and the Miami (Ohio) country. In his *Picture of Cincinnati*<sup>1</sup> (1815), p. 110, Dr. Drake writes as follows:

##### Indian Summer

In the autumn of every year, we have a period to which this appellation is affixed. It generally succeeds to rain or snow and severe frost; beginning in October or November, and continuing for two or three weeks, with an occasional storm. But the atmosphere is, for the

most part, dry, serene and smoky, through which the sun and moon exhibit in the morning and evening a face of darkened crimson. The verdure of the forest fades away, or passes into the countless varieties of brown, red and yellow, which give to the surrounding scenery a dull and sombre aspect. The occurrence of rain, with a north-west wind, at length suddenly dispels the gloom, strips the wood of its remaining foliage, and introduces winter, with a transparent and cheering atmosphere.

The effect of this peculiar atmosphere on hypocondriacs, tho' less in degree, is similar to that produced by the November fogs of Great Britain.

The cause of this smokiness is supposed to be the conflagration, by the Indians, of withered grass and herbs on the extensive prairies to the north-west, and hence perhaps the name of the season.

What strikes one as odd in Dr. Drake's comment is his reference to the 'gloom' of Indian Summer, to the 'dull and sombre aspect' of the autumn landscape with its 'brown, red, and yellow'! From such a debatable premise the author goes ahead, with empirical authority no doubt, to his deduction about the influence of the season on hypocondriacs, an influence 'similar to that produced by the November fogs of Great Britain.' Since we have come to look upon Indian Summer as perhaps the most serene and delightful period of the weather calendar, a period hardly to be associated with the miasmas of Baker Street, the Doctor's medical indictment appears rather far-fetched.

The other point of interest in the account is, of course, the author's

1. The full title is: *Natural and Statistical View, or Picture of Cincinnati and the Miami country, illustrated by maps. With an Appendix, containing observations on the late Earthquakes, the Aurora Borealis and South-west Wind.*

attempt to clear up the origin of the term *Indian Summer*: the smoky atmosphere of the season, he says, is attributed to the fires set by the Indians of the north-west prairies—'and hence perhaps the name of the season.' In supplying this etymology the Doctor anticipates by several years the remarks of later writers (*cf.* entries in Thornton and *DAE* for the 1820's) who trace the expression to the same source—i.e., the grass fires lighted by the Indian plainsmen, evidently for the purpose of rounding up game. So far as I can discover, Dr. Drake's etymology, with its 1815 date line, is the earliest to carry this inference.

Dr. Drake's address on the *Buckeye* as the Ohio emblem, an entertaining tour de force given at a dinner in 1833 celebrating the forty-fifth anniversary of the Cincinnati settlement, is widely known. But his little essay on *Indian Summer*, as presented here, appears to have gone quite unnoticed.

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# 'WOPSE UP'

The *DAE* has the New England verb *wopse up*, with the definition *wrap up* and the quotations 'We'll wopse 'im up in some blankits' and 'a poor leetle muskrat all wopsed up in a mess o' weeds.' I challenge the definition. In my mother's speech (eastern Vermont; my father, from western Vermont, did not have the word, and regarded it as a very comic word of my mother's language), *wopse* was more often a noun; it meant an

utterly disorderly congeries, usually of something flexible. A wopse of cloth was just huddled together; a wopse of string could be a tangle or, perhaps more probably, a disorderly pile without tangling; if a child's hair was all in a wopse it was utterly disheveled but probably not actually tangled. She had also, less often, the verb *wopse up*. In her use the object of the verb was normally the disordered material: if a shawl was wopsed up it was in an irregular pile. I am sure that the *DAE* quotations, where the object of the verb is something enveloped, are to be explained on the same basis. To wopse him up in blankets was to huddle him up; the verb *wopse* was selected on purpose to distinguish this hasty covering from any more or less regular 'wrapping.' The muskrat wopsed up in weeds would in standard English have been quite as probably said to be tangled up as to be wrapped up.

On showing the above to my sister I find that she does not remember ever hearing *wopse* as verb. I still think I heard it, tho so seldom that it had more or less the air of a nonce-word. In my sister's memory, as in mine, the most normal phrase was *all in a wopse*, tho my father's favorite quotation for amusement was 'O, my sonny, my sonny, 'twould all be a wopse!'

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# 'CORN'

In the later homesteading period of the High Plains, 1890 to around 1910, the joke book that came free

to every home (in bunches to ours, for my father sold seed and nursery stock) was the seed catalog. In Western Nebraska these were mostly from such places as Sioux City and Shenandoah, Iowa, and featured a great variety of seed corn, from popcorn through the sweets, calicos, yellow dents and the giant whites, interspersed with short jokes and riddles, sometimes even cartoons. The jokes were all time-worn and over-obvious and were called *corn* catalog jokes or *corn* jokes, and any quip or joke of that nature was called *corny* even by settlers from the outside, particularly from Kansas and Iowa. Later, when these seed houses put in radio stations and enlarged their business under the tremendous demand for the profitable new corn hybrids, the stations were called *corn* stations, and the jokes reached a much wider audience, augmented by songs, skits and so on, but still the jokes in the early corn catalogs—time-worn and obvious, *corny*.

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#### 'WIZZING'

What is the meaning of *wizzing*? It is used in *We Must March*, a novel by Honoré Willsie Morrow, 1925, serialized in *Everybody's* of that year. In the September issue, p. 120, in a passage of dialogue in which the speakers are Narcissa and Marcus Whitman, Protestant missionaries in Oregon territory, appears the passage:

'What had James Douglas to say regarding Miles's attitude toward Père Demers?'

'He said he gave the priest a good *wizzing* for his officiousness. When I told him what Miles had said about the Sioux plot, he looked skeptical, but I could see that it bothered him.'

*Wizzing* is unrecorded in the dictionaries and glossaries and lists of slang and dialect and Western words that I consulted. In the magazine fiction of 1925, sub-standard terms were used less often than they are now. Mostly the talk of the characters in *We Must March* is pretty standard, even that of the Indian chief Umtippe. *Wizzing* stands out so conspicuously that it rouses curiosity.

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#### 'COMPLICITLY'

Irwin Edman in his essay *Candle in the Dark* (The Viking Press, New York, 1939, pp. 69-70) writes: 'It is the leaders of the democracies, not themselves democrats or brought up on a genuinely democratic concern, who have been complicitly instrumental in getting Europe into its present state.'

The dictionaries do not record *complicitly*. It seems that Professor Edman felt the need of an adverb here, and created *complicitly* on the nonexistent adjective form *complicit* by analogy with *explicit: explicitly*. *Complicitly* serves as a forceful adverb in the sentence above.

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#### 'NUBBY' AND 'GRINDY'

For several years I have been interested in two dialectal words,

*nubby* and *grindy*. So far as I can remember, they have occurred only in my own locality, a rural district in central-southern Ohio.

When I first heard *nubby* (a perfect rhyme with *chubby*) used, I had little difficulty in understanding its meaning. And having heard one or two friends use it, I asked them what meaning they intended to convey. *Nubby* to them meant, unequivocally, 'clever.'

People here apply it to a situation as well as to a person, and invariably to a situation or a person that is humorous as well as clever. For example, of an anecdote that contained a clever, humorous twist, my friends would say that it was *nubby*. Since *nubby* is used by rural folk, it may be related to *nub* and *nubbin*.

*Grindy* (rhyming with *windy*) seems to belong solely to a friend of mine, who uses it colloquially and whose mother seems to have coined it. I have never heard it used by anyone else than these two ladies. They apply it almost entirely to a washing that shows a 'tattle-tale gray'; that is, the washing is not exactly dirty nor is it entirely clean. *Grindy* carries a nice distinction between outright soilage and spotless cleanliness.<sup>1</sup>

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#### 'O.K.' IN RADIO SIGN LANGUAGE

Anyone who has witnessed a radio broadcast of any complexity

knows that the director sits behind a sound proof glass with the engineer and directs his artists—vocal and instrumental—by means of a sign language. This language has been explained in detail elsewhere.

I only wish to note here that once the director has regulated the tempo, volume, or tone of his production to his liking, he tells his artists by means of a sign that the show is going 'O.K.' This he does by joining his thumb and forefinger in the shape of an 'O' with other fingers extended.

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#### TEXAS 'BITS'

George Sessions Perry has an interesting entry on *bits* in his *Texas: A World in Itself* (1942), p. 205:

... Because of the scarcity of small coin, it was customary at this time in Texas to chop a silver dollar into eight pie-slices called 'bits' and worth twelve and a half cents. In the Red Lands, however, the dollars were beat out to a considerably increased circumference and then cut into ten or twelve bits.

*Bits* in this usage is not or not necessarily of Texas origin, however. Entries concerning it in the *DAE* are full and enlightening.

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#### THREE NOTES AND A QUERY

##### 1. 'Wheelhouse'

The *DAE* defines *wheelhouse* as 'a structure enclosing the steering

1. My mother, a native of Western New York, often used *grindy* with the meaning described by Mr. Wilson. Something *grindy* was a shade lighter than something *grimy*.—L. P.

wheel of a vessel; a pilot house'; but it also quotes Worcester's definition of 1860, 'a structure or box over a wheel in a steam-vessel; paddle-box.' Webster's *New International* (1934) recognizes both meanings, (1) 'A small house on or above deck, containing the steering wheel'; (2) 'A paddle box.' The difference in meaning is perhaps regional. So far as my knowledge goes, on eastern waters the 'wheelhouse' on a paddle-wheel steamer has always been the pilot house, never a paddle box; and I suspect that the sense 'paddle box' is confined to the western rivers. Mark Twain uses the word twice (see Robert L. Ramsey and Frances G. Emberson, *A Mark Twain Lexicon*, p. 257), in each case apparently referring to the paddle box on a stern-wheeler. Garnett Laidlaw Eskew in his book *The Pageant of the Packets* (New York, 1929), which deals with old steamboating days on the Ohio and the Mississippi, also consistently uses *wheelhouse* to mean 'paddle box.' Since Mr. Eskew claims that his book is based chiefly on oral tradition, he is probably a dependable authority for older usage.

## 2. 'Safety barge'

The *DAE*'s earliest quotation for *safety barge* is dated 1827. In one of the appendixes to Cadwallader D. Colden's *Memoir, Prepared at the Request of a Committee of the Common Council of the City of New York, and Presented to the Mayor of the City, at the Celebration of the Completion of the New*

*York Canals* (New York, 1825), there is mention (on p. 318) of the same safety barge which is referred to in the *DAE*'s quotation of two years later.

At the same place was also stationed the Commerce, Capt. Seymour, with the elegant safety-barge, Lady Clinton.

It is perhaps worth while to carry the record of *safety barge* back two years, even though it is the same barge.

Safety barges were towed behind steamboats and were patronized by passengers who wished to be at a safe distance from a possibly irresponsible boiler. They seem to have been an institution peculiar to the Hudson River; I have never seen any reference to their use on the Ohio or the Mississippi. Perhaps western travelers were less reluctant to be blown up than the more conservative easterners.

## 3. 'Sleighing'

The *DAE*'s definition of sleighing is 'Riding in a sleigh for pleasure; the condition of the snow or ice that permits this.' The first part of this definition is certainly too narrow. Since the *DAE*'s files evidently did not contain any quotations for *sleighing* in the sense of transportation by sleigh for commercial purposes, I will put in evidence the following quotations from the reports of the Canal Commissioners of the State of New York for 1819 and 1820:

And, if the present winter shall afford five weeks of good sleighing to draw stone, and the next summer shall not be unfav-

vorable, the Commissioners entertain sanguine hopes of being able to pass, in a boat, throughout this section, before the next meeting of your honorable body. (*Annual Report of the Canal Commissioners, Communicated to the Legislature, Jan. 25, 1819* [Albany, 1819], p. 29.)

We had calculated upon great advantages for the delivery of several kinds of materials, particularly timber, plank, lime, sand and stone, by sleighing. . . . We had therefore been at great pains to make contracts for these articles, early enough in the fall, to enjoy the expected benefit of sleighing for their delivery. . . . In truth, but a small portion of the materials were delivered by sleighing. . . . (*Annual Report of the Canal Commissioners, . . . February 18, 1820* [Albany, 1820], pp. 10-11.)

#### 4. 'Mud turtle'

In Edmund Charles Genet's *Memoir on the Alluvions or Obstructions, at the Head of the Navigation of the River Hudson* (Albany, 1818), written in advocacy of a canal past the overslaughs, or sand bars, below Albany, we find (p. 16) the following passage:

A towing road would be constructed on its [the canal's] eastern embankment, to haul vessels; a passage to the docks of Albany would be kept open across the river by mud-turtles; and a large convenient basin, either at Greenbush or Albany, would afford a safe station to the shipping during winter freshets, floating ice or storms.

What is the meaning of *mud-turtle* in this passage? Since the reptile of that name has, so far as I know, never been celebrated as an aid to navigation, I can only suppose that Genet had in mind some kind of dredging machine. But the nature of the device will probably remain obscure until some contem-

porary description is found.

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#### 'ROSTICCERIA'

On page 67 of *American Speech* for February, 1946, I notice the word *rosticceria* presented as a current suffix. I wonder if it is worth while adding that this is the normal Italian word corresponding to French *rôtisserie*. The owners of the restaurant did not coin it, but, probably being Italians, simply used their native term.

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#### 'OCTOROON'

H. L. Mencken, in *Supplement One*, p. 631, gives 1861 as the date of the first occurrence of *octoroon*, and the *DAE* and *OED* support this date. According to the bibliography which Don Seitz appends to his *Artemus Ward* (1919), Ward wrote an article 'The Octoroon' which appeared in the *Cleveland Plain Dealer* of April 21, 1860. For humorous effect, Ward pretended ignorance of the word. This, to me at least, indicates that it was a new catch-word.

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#### WORLD WAR II SLANG OF MALADJUSTMENT

The following words are not included in Elbridge Colby's *Army Talk* (Princeton, 1942), Louise G. Parry's *The War Dictionary* (Chicago, 1942), the United States War Department's *Glossary of Army*

*Slang* (1942), or Park Kendall's *Dictionary of Service Slang* (New York, 1944). Sometimes indicative of abysmal intolerance of weakness and disrespect for the dignity of man, these expressions of contempt directed by American servicemen against their physically and mentally unfit brothers are similar to the already widespread and now almost amusing usages such as *goon*, *zombie*, *goldbrick*, *section 8*, *rawnchy*, *eightball*, *sad sack*, and *Benny*.

**ASIATIC.** A soldier whose long tour of duty in the Far East has so affected his nerves that he has become queer.

**BATTLE FATIGUE.** Nervous exhaustion, insanity.

**BRASS-HAPPY.** Said of an officer so delirious at the prospect of promotion that he becomes abnormally cruel to inferiors.

**CHANNEL FEVER.** Psychosis, fear of crossing the English Channel to France.

**CHARLIE.** One who cannot understand orders and so makes foolish mistakes.

**DOUCHE BAG.** A military misfit.

**FLUBBIN' THE DUB.** Loafing, gold-bricking, obscenity.

**FRUITCAKE.** An insane soldier; one who is bomb-happy.

**GANGPLANK FEVER.** Psychosis, fear of going overseas.

**INSANITY STRIPE.** The three-year hitch.

**JOE BALLS.** Degenerate form of *G. I. Joe* (Army) or *Joe Blow* (Marines).

**LATRINE GENE.** A soldier who spends all his time in the latrine; unlike the latrine lawyer, who talks too much, he merely tries to keep himself clean.

**NPN.** Non-pathological neuropsychiatric, section 8 material.

**OFFICER MATERIAL.** An enlisted man short in mentality.

**PLOW JOCKEY.** A soldier unable to march, who marches with one foot in the furrow; also refers to a mounted cavalryman.

**RUBBY-DUB.** An ignorant hill-billy who makes a poor soldier.

**SACKY DACKY.** A derivative of *sad sack*; one who suffers from spiritual depression resulting from his unfortunate experiences as a misfit.

**TROPICAL.** Mildly insane.

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